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DISCORDER



MELANIE COLES / THE HIGH DROPS / GHOST HOUSE / YUKON BLONDE / AUNTS & UNCLES

SHIMMERING STARS

EDITOR'S NOTE

Five: that's how many times I've dressed up as a Teenage Mutant Ninja Turtle for Halloween. But truthfully, the homemade costume has been used a half-dozen times—the lime-coloured felt pullover was originally a Dr. Doom costume up until my mom, ever the seamstress, sewed a pillow onto the back as a makeshift turtle shell.

If you must know, I was Michelangelo, which you could tell by the M's heat-glued to the corners of the outfit. Never mind that I wore a red bandana instead of an orange one, or that my parents were absolutely against the idea of letting their little idiot run around the neighbourhood with a set of nunchaku, I was the team's official party dude from the ages of 7-9 and again at 22 ... and 28. Of that last time, it was pretty tough getting all that forest green face paint out of my beard, and it might've made at least a few people uncomfortable to see a grown up using an outfit designed for a four-foot-tall child as a sleeveless crop top, but whatever, I had fun. With the holiday quickly approaching, it's time to think of a new suit, lest I want to repeat the reptilian get up, or my twice-recycled Aquaman outfit. If I do run out of time, though, does anyone want to help me spray-paint a pitchfork gold to make it look like a kick-ass trident?

Clearly it's that time of year for ghouls and goblins, and I think a little bit of

that is reflected in this month's *Discorder*. Cover stars Shimmering Stars, mind you, are too sweet to play the devil's music, but if the '50s-inflected popsters are stuck for costumes this year, they should seriously consider dressing up as a trio of Teen Angels. Likewise, the quick-shifting prog-tinged pop of Ghost House isn't necessarily the most suitable score for an apple-bobbing sockhop in your garage or haunted mansion, but the band's return to form following a lengthy hiatus suggests that oftentimes things do come back from the dead. And with a vengeance!

Another fall tradition that always has the *Discorder*/CITR team howling in approval is our annual SHINDIG event. FYI, the battle of the bands-style competition is already underway. Even if you've missed the first few nights, you still have plenty of chances to head on over to the Railway Club throughout the rest of the season to check out some of the city's best up-and-coming acts, some of whom you may have already read about in the magazine or online.

Really, we've got out plates full and our pockets stuffed with Kraft caramels. Have a hell of an October, everybody.

Discorderly yours,
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OCT 20 THE BOXER REBELLION
OCT 21 THE FELLOE BROS + GUESTS
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OCT 30 PENDULUM DJ SET
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NOV 08 THEY MIGHT BE GIANTS
NOV 11 WOMBATS + POSTELLES
NOV 12 M83 + GUESTS
NOV 18 NOAH & THE WHALE

7PM
8PM
6PM
8PM
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FILMED STRIPPED //

THE VIFF IS ALIVE WITH THE SOUND OF MUSIC

BY ZARAH CHENG

In almost every Hollywood movie that I watch, I can recognize at least one actor—if not by name, then from a previous movie that I had seen them in. If I'm really on point, I can name co-stars and what upcoming project they'll be involved in within the next year. When I watch films at the Vancouver International Film Festival, I recognize virtually no one. For me, this is the most refreshing film experience that I could ask for.

Founded in 1982, VIFF has become one of the largest film festivals in North America, screening films from 80 different countries. At this year's event (running September 29 to October 14) a cinematic opus of sorts is prepared to provoke, endear and shock audiences. From the Sundance favourite *Circumstance*, directed by first time feature filmmaker Maryam Keshavarz, to *The Ballad of Genesis and Lady Jaye*, an unsettling documentary about a couple striving for "pandrogynous perfection through plastic surgery aimed to make each other look like the other," this year's festival is bound to make even your humourless, balding great Uncle Harold giddy.

With the menacing shadow of fall term courses looming over campus, I graciously welcomed the chance to procrastinate for the sake of journalism. Having screened several of the movies before the fest even began, these are but a few whose showtimes are worth scrawling down in your genuine leather moleskin notebook.

The Family Jams is a documentary by Kevin Barker chronicling a 2004 U.S. tour featuring folk acts Devendra Banhart, Joanna Newsom and Vetiver. In it, Barker explores the surreal experience of finding family among friends. This topic becomes such a strong overarching theme in this film that you can't help but to look at your own relationships in order to search for your own meaning. The stories shared by the artists involved are quirky, humorous and sometimes pointless, but always nostalgic in the warmest of senses.

The title *Family Jams* is inspired by a ritual that the troupe partakes in at the end of each show. Banhart likes to round up his friends (or, really, his musical family) onto a stage with him as they collectively "jam." Grandmothers with tambourines are most definitely invited. It's not about creating refined or perfect music, it's about creating something raw and heartfelt with friends and family. Banhart et al. create whimsically folksy music that makes you feel quite simply, good, and *Family Jams* will do just the same.

Before watching *The Girls in the Band*, the extent of my jazz history didn't go beyond the fact that my friend Kim once painted a canvas of Miles Davis. After watching Judy Chaikin's documentary, I found myself tapping my feet to the music of the International Sweethearts of Rhythm and was mesmerized by the talent of jazz legends like Mary Ann McPartland and Lil Hardin Armstrong. This film is not just an intricate look into the struggle that women faced in a world of music predominantly occupied by men, but it is also an empowering story of how a group of strong-willed females dared to defy conventions and surpass expectations. *The Girls in the Band* showcases the lives of women that defined "girl power" well before the Supremes even knew how to stop in the name of love.

Most musicians make the decision to focus on one instrument, with the odd vocalist taking up guitar or grand piano. Andrew Bird, skillfully layering harmonies of violin, guitar, and vocals simultaneously, is not one of these musicians. Director Xan Aranda's *Andrew Bird: Fever Year* follows (surprise!) Bird and his fearless band on an incredibly successful, though grueling, year-long tour. This film has the longest clips of performance footage that I have ever seen in a feature film. But really, watching Bird undertake instrument changes during his often impromptu looped compositions is at the core of his ability to mystify. *Fever Year* delves into the musician's creative process as he writes hauntingly beautiful violin melodies and continuously strives to recreate the feeling of a song in its most malleable state: when it's on the "edge of existence." Bird is on a search for imperfection in a world fixated on perfection, and his results are extraordinary. Aranda's piece is commendable for its honest portrayal of an artist with relentless work ethic and an impeccable eye for detail.

With the wide array of films screening at VIFF this year, the overwhelming task of deciding which ones to watch may seem daunting. But amid the fictional plots of betrayal, exploitation and greed vying for your attention, a warm-hearted documentary tinged with musical history might just be the necessary recess that you need. *The Family Jams*, *The Girls in the Band*, and *Andrew Bird: Fever Year* are all phenomenal projects that may exist under the radar of your typical film festival features. Nevertheless, their unparalleled visions into a secret world of music will have you whistling and humming as you exit those theatre doors.

THE OVEREDUCATED GRUMBLER //

WHY IS STATUTORY RAPE ON TV SO SEXY?

BY TERRIS SCHNEIDER

I have a confession to make. I've been struggling with this addiction for a while now and need to get it off my chest. I, Terris Schneider, am addicted to watching teen shows.

I've seen every teen show you could possibly imagine—whether it be all the CW shows (the new *90210*, *One Tree Hill*, *Gossip Girl*), the embarrassing ABC family lineup (*Switched at Birth*, *Make It or Break It*, *Secret Life of the American Teenager* or *The Lying Game*. Yes, I watch all these), or MTV's new show *Awkward* (which is surprisingly well written and not just a guilty pleasure). Then there's the two most crack-like shows on television that I love to watch every time they're on *MuchMusic*: *Pretty Little Liars* and *Degrassi*.

I've been watching *Degrassi* every day after school since the '80s version appeared on Showcase. At precisely 3:30 p.m., I would watch characters like Wheels, Snake and Joey struggle with the perils of adolescence. When Snake found Caitlin's ex-boyfriend Claude's corpse in the bathroom stall after he blew his brains out, I was there. I cried with them, laughed with them, I even wore fedoras à la Joey Jeremiah. My obsession doesn't stop there. Not only have I seen every single episode from the old *Degrassi* to the *Next Generation* (yes, all the way up to Season 11), but I've watched all of the *Degrassi* made-for-TV movies (*School's Out*, *Degrassi Spring Break*, *Degrassi Goes Hollywood*, *Degrassi Takes Manhattan*). I am a *Degrassi* superfan no doubt. Even when I see Drake on TV, all I can see is his wheelchair-confined character Jimmy.

But now, *Degrassi* has fallen into the trap of my least favorite, yet most sexually arousing teen show plotline: the student/teacher relationship. My problem with this trend in teen television? It's incredibly fucked up. What I like about this plotline, however: It is incredibly hot. These mixed emotions make me feel like Chris Hansen will show up on my doorstep at any second to uncover my stash of lube, condoms and Bacardi Breezers.

This particular plot device also fulfills my teenage fantasies about the teacher that stole my heart in high school with his dark wavy hair: Mr. Semeniuk. The creepy thing was that he wasn't even my teacher, I just saw him one day passing in the hall. My obsession grew, as it did with two of my friends, Dil and Kelsey. We would eat outside during lunch breaks and stare into his portable so we could lust after him—which is the actual extent that teenagers go with their teacher crushes. This lusting from afar is more common. These shows where the teens actually nail the teacher seems highly unlikely—not to mention illegal. And yet, watching it unfold does something special to my lady parts.

I realize that TV is a fantasy world and things have to be a bit over-the-top and unrealistic for it to be interesting. But no matter how compelling they may be, I think these TV relationships send teens the wrong message. It's essentially glorifying statutory rape and no one has pointed out how fucked

up that is. I've seen enough shows to know that this plotline is fairly common. I've seen it most recently in *Pretty Little Liars*, *Life Unexpected*, and now, my poor, treasured *Degrassi*.

Pretty Little Liars disturbs me the most out of all the student/teacher plot lines—mostly because I'm really siding for this statutory rape clusterfuck. This show follows this basic premise: "We met before I knew she was my jailbait student, man!"

Here's how the *Pretty Little Liars* student/teacher plot first started (with a bit of tweaking from me):

Enter Aria, a pretty petite girl with dark hair, killer eyebrows and great fashion sense. (Good work stylists!) She is reading a book at the bar when Ezra, a sexy, brooding Clark Kent figure approaches her.

Ezra: You're hot and you can read.

Aria: Well, I'm thinking about becoming an English major.

Ezra: This must mean you're in college! Let's make out in the bathroom. [Making out ensues in the bathroom.]

The next day, as Aria is sitting in her English class, she finds out her new English teacher is, who else, Ezra!

Ezra yells "Oh, crap." (No one else in the class thinks this is weird).

They both talk about it and decide it would be best for them not to be together. But then circumstances bring them together, and they can't be without each other.

This leads to the other screwed up premise: "Well, she looks and acts mature, so this must make it okay." Eventually, Ezra teaches at the town college and isn't her teacher anymore, which has a way of justifying the relationship for them and the viewer.

Listen guys: This is still not okay. Even if the actress is over 18, the character is not.

I will say that the show does highlight how fucked up it is through the mother character and her disapproval of student/teacher relationships, but the internal emotional reaction and outcome that people want is for things to work out for these two lovebirds (at least it is for me. Again, I must be a pervert.) Because of this, any criticism of them essentially fails.

So if there are any teens reading this, please do not try to date or sleep with your teacher crush. It's going to end in humiliation and disaster, and won't result in the sexy scenario that makes my vagina tingle while watching absurd amounts of teen television on *MuchMusic*.

SHIMMERING STARS



“IF MY EXPERIENCE IS ANY INDICATION, TWO YEARS OF FLOATING IN THE POST-UNIVERSITY VOID IS ENOUGH TO SCARE THE SHIT OUT OF YOU...”

—RORY MCCLURE

September 16th: the basement of the Waldorf Hotel is packed for the release of Shimmering Stars debut album, *Violent Hearts*. The faux-tiki decor of the venue, like the band's early pop-inspired tunes, appears to have come from a different time. A bartender who strikingly resembles Buddy Holly takes my order. Drink in hand, I dance the night away.

Eight days earlier, I met with the band's frontman Rory McClure for a drink at the Railway Club. Arriving for our meeting after class on UBC's campus, where he's a newly enrolled student, he takes a hard look at what's on tap before having a seat and ordering a beer. Putting down his bag, he casually mentions, "I don't have a place to live right now," and then says something about a rat infestation. Despite having recently returned from a European tour, being in the midst of "trying to find a new place to live, figuring out student loan shit, starting new courses" and prepping for the impending release of *Violent Hearts*, he doesn't seem too stressed.

"It feels great," he says of his hectic schedule. Most students would say this with a heavy sarcasm, but McClure's actually pleased. "If my experience is any indication," he offers, "two years of floating in the post-university void is enough to scare the shit out of you or, like, inspire you to move in a completely different direction."

Over the next hour, he tells me about the direction his musical career has taken, from Shimmering Stars' early days to his relationship with his bandmates, drummer Andrew Dergousoff and bassist Brent Sasaki.

Before Shimmering Stars, they were just three boys growing up in Merritt, BC, a city three hours east of Vancouver with a population of roughly 7,000. Having known each other since they were young, McClure explains that their common bonds included "making fanzines, indie music, skateboarding, punk-rock and drinking 40s of Olde English."

Years after each made the move from their small town to Vancouver, they're still drinking beer together, only now they're touring Europe and playing shows while they do it. Fittingly, one of the highlights of Europe was touring the breweries of Brussels, home to the suds-savvy McClure's favourite beer: Cantillon. He carries on for a few minutes, thoughtfully describing the brewing process of the brand before getting back to the topic at hand: his band.

Things weren't always as gratifying for the three-piece, who first teamed

up as Bedrooms of the Nation (a Pierre Trudeau reference that McClure admits only some Canadians understood), whose more abrasive indie style contrasted the poppy, '50s and '60s-inspired sounds of Shimmering Stars. The band failed to make it beyond the local scene.

Though Bedrooms of the Nation was initially their focus, McClure recorded some songs on his own as Shimmering Stars, amongst them an Everly Brothers cover and "I'm Gonna Try." Soon after putting the tracks on MySpace, he was contacted by a blogger in London about sharing his music. Following the initial online exposure, they linked up with European label Almost Musique and Seattle-based imprint Hardly Art, with both of whom they've issued *Violent Hearts*.

The album's simple arrangements and pleasant harmonies are frequently compared to the Everly Brothers and Del Shannon, but McClure tells me "that's only a third of it." When I ask about their other influences, he vaguely references "an amalgamation of darker songs on FM radio that I heard growing up." He chalks up the album's sardonic sounds, tracks like "Believe" and "Did I Lose You," to the influence of the Beach Boys album *Pet Sounds* and the more sombre work of Phil Spector.

The album has been criticized for its production quality, recorded in McClure's parents' garage in Kamloops, B.C., where a gaudy painting of a dragon, a working traffic light and strings of chill pepper lights take the place of acoustic foam wedges and soundproof booths. But like the earliest rock 'n' roll records, *Violent Hearts* is all about the songs, the melodies and lyrics—not audio sheen.

The simplicity of the album matches the band's uncomplicated demeanour. Despite fitting in with the current climate of retro-minded indie acts, Shimmering Stars' style came quite by accident.

"People are always surprised that we're not a bunch of flaming hipsters," McClure says with a laugh. "Apparently we've tapped into some trend completely unwittingly, but we're just, like, pretty uncool people."

Cool or not, one thing is for sure: the trio are more conscious about their melodies than their image, just like their influences. Of the Beach Boys, McClure said: "[they] looked like a bunch of fucking losers and that's of great consolation to me. Image has nothing to do with it and, like, that guy [Brian Wilson] wrote *Pet Sounds*, so who gives a shit?" He delivers this statement with conviction. "If you're not writing good songs, lyrics and melodies then you're missing the point."

TEXTUALLY ACTIVE //

FRESH AT TWENTY: THE ORAL HISTORY OF MINT RECORDS

BY KAITLIN FONTANA / ECW PRESS

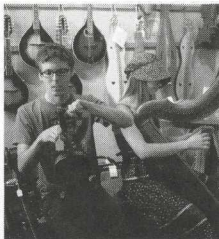
BY SARAH CHARROUF

Fresh at Twenty: The Oral History of Mint Records is a collection of stories and interviews focusing on the history of local imprint Mint Records. Compiled and introduced by Kaitlin Fontana, *Fresh at Twenty* gives perspective on Vancouver's musical past. Begun in 1991 by Bill Baker and Randy Iwata, Mint has released records from the likes of the Evaporators, Neko Case, Kellarissa and the New Pornographers, among others. Of the label, Fontana writes: "with Sub Pop as their model and the early '90s scene as their inspiration, Bill and Randy naturally gravitated toward those acts that sounded like the bands on Sub Pop." Baker and Iwata searched CiTR's annual competition SHINDiG for alternative bands—their first discovery being with the four-piece rock band Windwalker. The band didn't fit with the Sub Pop style; the truth was that Vancouver's bands were adding their own style to the popular genres of the day. *Fresh At Twenty* documents this trend, with Mint's signees ranging from punk to cuddlecore to indie-pop. Though SHINDiG was a favorite place to find local bands, Mint Records also put their attention on acts east of B.C. (Huevos Rancheros, Duotang), while the influence of California pop-punk culminated in a brief merger with Lookout! Records.

Presented as an oral history, the book naturally reads like a conversation. Fontana contextualizes and allows the bands and the label to do all the talking. Her voice is heard only through the brief introductions every couple of pages—questions are omitted and only answers are given. Band members reminisce on page as they would at the bar. Vancouver power-poppers The Smugglers, for instance, talk unabashedly about the time they took cuddlecore outfit Cub out on tour with them. As it turned out, people loved Cub (maybe more than they liked The Smugglers). As Smugglers' drummer Bryce Dunn put it, "here's three cute girls playing in a band, singing about candy and kitty cats and sunshine and lollipops. How can people not enjoy this?" Smugglers vocalist Grant Lawrence also recalls a confrontation where he saw a fan "pointing to a Smugglers shirt," when Robyn Iwata from Cub, who was guarding the merch table at the time, started shaking her head no, and held up one of her own shirts instead. And the person bought the Cub shirt! It turned out to be a total misunderstanding, but there was a lot of fighting, tears and accusations that the three girls were more sinister than they appeared.

Fontana also pays a brief homage to Gob, who declined to be interviewed for the book. Mint released their *Too Late...No Friends* CD back in 1995, and apparently these guys were just brats. They came from small town Langley, B.C., and since they sounded just a bit like Green Day, Baker and Iwata knew they'd do well. Each day Gob spent on tour with the Queens, the New Hampshire punk vets would leave complaints about their B.C. tourmates on the Mint Records answering machine. "It was always something they'd done, like they had stolen something from a radio station, or they were throwing rotten fruit at people," Baker recalls in the book.

From early acts like Windwalker and Gob, to their current roster, including the Pack A.D. and Hot Panda, this niche scrapbook of conversations tells the story of Mint as a whole, depicting the scene in Vancouver and the independent music world at large. Twenty years and 147 records later, Mint survives.



The Family Jams (USA, 81 min.)

In 2004, Devendra Banhart, Joanna Newsom and Vetiver toured together, sharing their singular strains of "freak folk" in intimate venues. Kevin Barker's charmingly lo-fi documentary offers an insider's view of this "significant moment for culture" and also serves as a testament to communal creativity. <FAMIL>

Thu. Sep 29, 8:45pm, Granville 7
Wed. Oct 5, 4:15pm, Vogue
Tue. Oct 11, 9:30pm, Granville 7

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Andrew Bird: Fever Year (USA, 81 min.)

The wonderful singer/songwriter/multi-instrumentalist Andrew Bird takes his band on a triumphant but grueling year on the road. Xan Aranda's intimate tour doc depicts an artist pushing both his creative and physical limits. Owen Pallett fans take note! <ANDRE>

Sat. Oct 8, 9:30pm, Granville 7
Mon. Oct 10, 4:00pm, Vancity Theatre
Fri. Oct 14, 11:00am, Vancity Theatre



The Ballad of Genesis and Lady Jaye (USA/France, 70 min.)

Marie Losier's alternately charming and moving documentary captures the domestic and professional lives of performance artists Lady Jaye and Genesis P-Orridge, a couple who tried for "pandrogynous" perfection through plastic surgery aimed to make each look like the other. Winner, Caligari Film Prize; Teddy Award; Documentary, Forum, Berlin 2011. <BALLA>

Thu. Sep 29, 4:20pm, Granville 7
Thu. Oct 6, 7:00pm, Vancity Theatre
Fri. Oct 7, 8:45pm, Granville 7



Inni: Sigur Rós (Iceland/UK/Canada, 75 min.)

Following on 2007's successful *Heima*, this is Sigur Rós' second live film and it shows them again as mesmerizing performers at the peaks of their abilities. Director Vincent Morisset weaves ten years of archival material into his ethereal live footage. *Inni*, he says, "leaves room for all those beautiful images come to our minds when we listen to their music." <INNIS>

Thu. Oct 6, 9:45pm, Vogue
Sat. Oct 8, 4:20pm, Granville 7



Michel Petrucci (France, 103 min.)

While diminutive in stature, late jazz pianist Michel Petrucci was a monumental talent. Afflicted by brittle bone disease, Petrucci constantly risked injury with his frenetic playing style. Yet, as Michael Radford's candid tribute reveals, the hedonistic musician was as powerless to resist his muse as he was his many vices. <MICHE>

Fri. Sep 30, 4:00pm, Vogue
Sun. Oct 2, 6:45pm, Granville 7
Fri. Oct 14, 6:45pm, Granville 7

VENUES //

HANG THE DJ

BY MEL ZEE

It gets tiring after a while to watch bands play to apathetic crowds. Especially when the same crowd suddenly develops enthusiasm for the DJ set between bands. It happens at way too many shows these days. Often the bands aren't there at all and it's just a full-on dance party. Instead of intermittent feigned interest at the acts onstage, the crowd's excitement lasts all night. I don't know about you, but I get tired of hearing "Blue Monday" and "Rock Lobster." I mean, they're great songs and I love them, but come on... really? Five nights a week? Instead of watching rad live bands people would rather hear '80s hits and vogue for photographers who'll (fingers crossed) put their bleary-eyed picture up on Facebook? I can't help but find that bleak and totally uninspiring.

A few years ago, shows were shows and dance parties were dance parties. Now, they're one and the same. Is it because promoters know that people don't really care about bands so they book hybrid shows with DJs to make more money? If that's the case, I guess it's good for the bands to get more exposure and money to put towards touring or recording, but is this weird Granville-esque crowd really who they want to be exposed to? Are these shows really about seeing live music or are they more about being seen?

East Van is probably going to get a Roxy-style nightclub soon. I honestly wouldn't doubt it. It would just be on some "hip" corner like Carrall and Hastings. Yeah, it'd really fit in there and would be "good for the neighbourhood." I heard someone say that about the Waldorf and it made me laugh out loud. Thank God places like the Alf House still exist.

I don't mean to be a big downer, really. It's just that when DJ nights become

more popular than bands who actually spend time and energy crafting songs and pouring their hearts into making music, it kinda bums me out. I'd rather go to a show with a crowd of six people who genuinely care about the music than be trampled by a hundred people who think that Beyoncé is a feminist or that "The Real Slim Shady" is a classic.

It seems to me that, more often than not, people are partaking in things because they are funny and not because they actually care about them. And that's kinda what I'm reminded of when DJs are put on pedestals. Shouldn't we all be more concerned with bigger, more meaningful things in life than dressing up, getting drunk, snorting coke off a toilet paper dispenser and doing the running man? Are irony and fun being valued higher than creativity and thinking critically? Or am I just being really goth?

I get it, though—dance parties are fun. For real, they are. It's just that Vancouver has so much more to offer than good coke and Madonna/Kanye West mash-ups. There's more to life than wearing \$200 high-waisted jean shorts and grinding with a guy with a newly shaved John Waters moustache. There are so many amazing, inspiring bands in this city but often, unless they're sandwiched in with at least two DJs playing Michael Jackson songs that people can pretend to moonwalk to, few people hear them. Maybe it's just easier to host DJ nights. I mean, if you can't inspire people to appreciate live music, you can at least inspire them to procreate with "Back That Azz Up", right?

[Ed. Mel Zee hosts the monthly Junkyard night at Pat's Pub, where you're more likely to see a punk band than hear a Mystikal song]

Presented by:



shindig

October 2011 Schedule

Tuesday October 4
Pranatricks/Sleuth/Weekday Yalesale

Tuesday October 11
First Full O' Snacks/The Radii/Tassels

Tuesday October 18
The Godspot/Honourary MD/Philoceraptor

Tuesday October 25
Fathoms/Matt Paxton/Rec Centre

All shows at The Railway Club.
<http://shindig.citr.ca>

THE HIVE



BAND MERCH
CANADA



GHOST HOUSE



BY CAIL JUDY
ILLUSTRATION BY LINDSEY HAMPTON

“WE KEPT HEARING ‘DON’T BREAK UP THAT BAND! WE LIKE THAT BAND.’ IT WAS REALLY ENCOURAGING.”

—JESSE GANDER

As if trying to make up for the lackluster summer here in Vancouver, the afternoon sun beats down with fierce conviction when I meet up Jesse Gander, singer/pianist for the ferociously upbeat Ghost House, at Guelph Park. The glowing weather matches the singer's genial disposition. With the good weather ready to bid us farewell, it's fortunate we have the group's new album, *The Present Tense*, to keep the positive energy flowing during the looming winter months. Ghost House “is an intensive, high-energy listen,” says Gander. Opening track “Recreational” delivers on this promise with an invigorating burst of piano, as the vocalist croons about “summer turning into autumn.” The tune feels appropriate, given the timing of our meeting.

Back in 2006, Ghost House released *Departures*, a record that received much acclaim for its bold, angular song structures, unabashed pop influence and improvisational musicianship. “The first album was definitely more of a collaborative effort,” says Gander. Ghost House followed up their debut with a set of four EPs featuring interconnecting artwork. However, in 2009 Ghost House went on hiatus. After building up all that momentum, why the recess?

The reason was simple: Gander needed a break. Before the hiatus, Gander had one of his most prolific songwriting periods, penning over 45 songs for the outfit. Impressive as that is, it was a bit overwhelming for the performer. “I wanted to put the band on hold for a year,” he explains. “I play in four bands and I was running out of ideas for things to play on the piano.”

Ghost House boasts an impressive line-up of scene veterans. Gander is the Chief Recording Engineer at The Hive and currently plays in spaced-out country outfit Cloudsplitter and the punky Previous Tenants; Guitarist Katie Lapi, who previously played with Gander in Operation Makeout, also sings for Safety Show; bassist Steve Matheson played in WPP and Fun 100. Rhythm guitarist Sarah Jane Truman and drummer Paul Patko are recent additions to the group, both having played in the rhythmically complex math-rock band Owl Drugs. “Paul Patko is one of my oldest friends in the world,” says Gander, dating his musical partnership with the percussionist to the early '90s. “I knew I couldn't have Paul in the band without asking [Sarah Jane] because I hadn't seen enough of either of them lately, so I said, ‘let's make it a five-piece.’”

Even though Ghost House took a leave of absence from the local scene, the demand continued for their live show. “We put the band back together just three months ago,” he says. “People around town were bugging us to play again. We kept hearing ‘Don't break up that band! We like that band.’ It was really encouraging.”

Despite the layover, the band has retained their penchant for odd time shifts and melodic overdubs. “Thermostat” jumps out at the listener with its frantic piano riffs and Gander's euphonious vocals. It's a tight pop song with a pro-Vancouver message. “That song is about going out and having fun in the wintertime, like going to see a local show,” Gander enthuses about the tune. “‘You work at six in the morning? Let's go out anyways!’” The last line outlines his position clearly: “In this city there's so much to do.” No Fun City? No way.

“Footprint,” meanwhile, takes the listener to unexpected places. On it, Gander sings about “evolution on the loose” as dissonant piano notes occasionally dart into the otherwise straight-ahead pop song. Like many tracks on the album, it's filled to the brim with instrumentation. There's a constant onslaught of skittering guitar and Gander's ferocious keywork—it oftentimes sounds like he's jogging on his piano.

As the principal songwriter, Gander has a unique approach to creating and learning the riffs that make up the foundation of a Ghost House song: He sits down at his piano and plays whatever strikes him. “Sometimes I'll just start noodling,” he confirms, explaining he records his ideas and composes rough song sketches in ProTools. “I'll find one part within my own solo and start looping that. I compose it all electronically and teach myself how to play it [on the piano].”

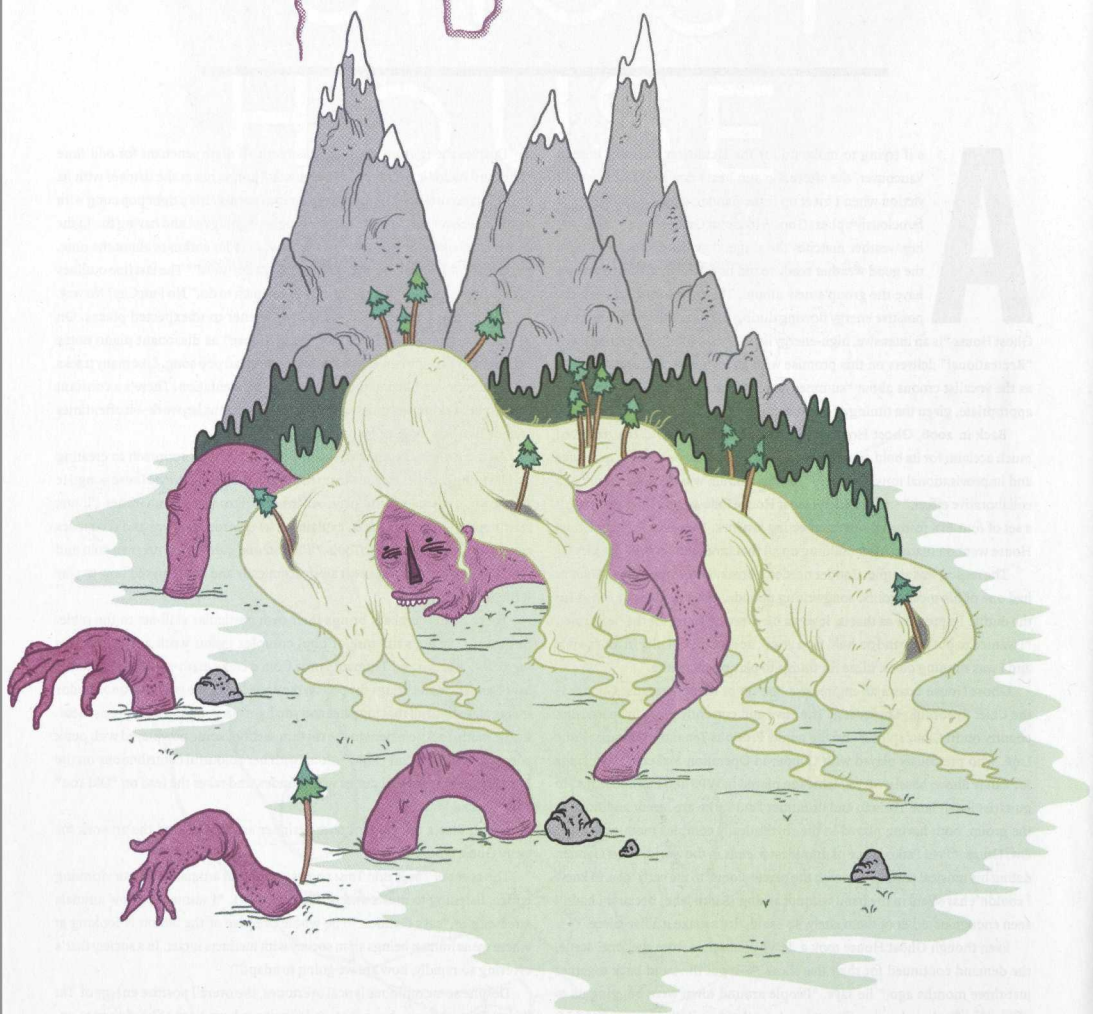
Every band member brings their own particular skill-set to the table, informing the act's mixture of pop, complex guitar work and aggressive melodies. “[Patko and Truman] come from a crazy math-rock background,” says Gander. “Katie brings the pop on the vocal level. She is also an unorthodox guitar player. Put all that together and you have our sound: a little preciseness, a little math-rocky element to the rhythm section, some pop played with punk energy and Katie's crazy shit.” Along with her colourful contributions on the guitar, Lapi shares vocal duties with Gander, and takes the lead on “Old You” and “Animal Waltz.”

Lapi is also a talented graphic designer and has crafted the artwork for every Ghost House record.

The cover of *The Present Tense* shows a group of animals on a bus drinking coffee, listening to music and reading the news. “I wanted to show animals stressed out,” says Gander. “The whole premise of the album is looking at where we as human beings sit in society with instincts intact. In a society that's evolving so rapidly, how are we going to adapt?”

Despite some ominous lyrical overtones, the overall positive energy of *The Present Tense* gives me hope that, as long as we have a set of headphones on, we're going to be okay.

YUKON BLONDIE





When I sat down with local rockists Yukon Blonde at the cozy Our Town Cafe on Broadway, I wasn't exactly sure what to expect. The band, mind you, wasn't hard to find—frontman/guitarist Jeff Innes and bassist John Jeffrey have the kind of long hair you might expect of metal enthusiasts. Seated together with guitarist Brandon Scott, finding something to talk about was easy.

Between the newly released *Fire/Water* EP and their massive fall tour, the group had plenty on their minds.

Though originally formed in Kelowna as Alphababy, the band kind of fell apart after three years under that name. "We lost two members at the time, we crashed our van... we knew we needed a change," Innes explains. "We decided to throw away all our old material. We reformed." Rising like a phoenix from the ashes, Innes, Scott, and drummer Graham Jones emerged as Yukon Blonde and completed the transformation by moving to Vancouver in 2009, where they've since made a name for themselves playing genre-less, feel-good anthems.

Alternately described as alt-country, pop and '60s retro rock, it's hard to peg what exactly makes Yukon Blonde so much fun to listen to, or how exactly to describe them to friends. "We listen to everything," Innes says. As the trio lists off bands like the Kinks, New Order and Stereolab, it's easy to see that they've got a lot of listening material to potentially take influence from. While there's a little too much surly slide guitar to confuse anything off *Fire/Water* with the Brit Invasion, the EP still delivers a sucker punch of good songwriting. A warm up for their next full-length, which should be released early next year, the mini-set shows what the band can do when faced with ample recording time and multiple recording tracks to play with. The extra studio flair proved to be a change of pace compared to last year's self-titled album, which was recorded live-to-tape in a single session.

"It was necessary" pipes Jeffrey of their new overdub-intensive attitude, particularly evident in "Choices" and its carefully-sculpted echoing guitar introduction; later in the same track, melodies that vibrate back and forth between the left and right speaker add a haunting touch. The meticulous attention to detail given to all four of *Fire/Water's* tracks add depth to the

recordings, with beautifully-delivered lyrics floating above a combination of both clean and overdriven guitar riffs. Titular tracks "Fire" and "Water" aren't quite as concerned with duality as one might think, but both brim with full-bodied, reverb-laden harmonies of the vocal and instrumental kind. "Fire" particularly stands out for having one of the best harmonica solos on a record this year.

But even as we talked about the new EP, it's obvious Yukon Blonde are ready to focus on their next full-length album. Recorded at the same time as *Fire/Water*, the as-of-yet-unnamed LP will push the band in a decidedly different direction. "It's weirder, faster, funner," Innes says with a sinister smile on his face—as if he were caught with his hand in the cookie jar. "[The songs] aren't as safe." Although hesitant to lay out the specifics, Scott did drop one hint: "lots of synths. Tons of [them]."

The quartet are also excited about hitting the road—Yukon Blonde is a touring band and to call anywhere "home" for too long doesn't sit well with any of them. But the obvious anticipation for their journey isn't solely thanks to the locales they'll be visiting, even though their trip will take them to Newfoundland and back, then through the United States. The band is also pumped thanks to their new set of wheels.

"We just got a new van!" Scott says, announcing the words like a flashy salesman. The glint of joy in his eyes is obvious and sincere, though. Innes is thrilled too: "We've always been dogging it in these ghetto vans, since Alphababy days... we're gonna keep [this one] real clean."

While the group offers up some interesting, not to mention horrifying, stories of their old ride, the "up-and-coming metal band from Kelowna" that they sold it to probably wouldn't want to hear about them in print. "It'll get them to where they need to go," Jeffrey assures me. How much further beyond that is up to the gods of the Trans-Canada Highway. As for Yukon Blonde, they just have to worry about not drinking too much *Fire/Water* on their way to the East Coast.

Though currently on a North American tour, Yukon Blonde return to Vancouver to play the Biltmore on November 10 before heading back on the road.

THE HIGH DROPS

BY CAIL JUDY

ILLUSTRATION BY TYLER CRICH



It's not often a band captures your heart right out of the gate; but, the High Drops will. Born out of a friendship between a couple of skateboarders-turned-musicians, the High Drops are comprised of Mitch Charron (guitar) Alexi Baris (vocals/guitar), Jen Smyth (drums/vocals) and Max Osburn (bass). They are, in this writer's opinion, one of Vancouver's best new bands. Their self-titled EP boasts five songs that are diverse both in sound

and scope. "Dying on the Vine" is a hazy, '70s-era jam that builds on a fantastic, slow-burning guitar riff; it's so damn smooth. "Street Girl," meanwhile, grips you by the throat via Baris' Eric Burdon-esque vocals and thundering drums. Discorder recently sat down with Baris, Charron and Smyth at Reno's Café on Main Street to discuss the EP while listening to some classics on the jukebox.

Discorder: Let's start with the genesis of the High Drops.

Alexi Baris: Well, Mitch and I have been friends for ten years. We used to skateboard downtown and we were roommates. We both bought guitars at the same time.

Mitch Charron: [Our passion for skateboarding] turned into the passion of music.

MC: Eventually we decided we wanted to get electric guitars and write songs on those. And then we convinced Jen to get drums. It was just guitars and drums for four months.

AB: Jen never played drums before. I convinced her to buy a drum kit and that's how we started the band.

Jen Smyth: [laughs] The rhythm section was *makes farting noise* [at first].

D: Alexi, you're the primary singer?

AB: Jen and I sing. We've been incorporating her to sing more than just harmonies [in the new songs we're writing].

D: How would you describe the High Drops' sound?

AB: That's a hard question. For me, it's just rock 'n' roll. It's the only way it makes sense to me.

JS: Our music makes me happy.

MC: When I write a song, I don't want it to sound like the last one I came up with. I want to be genre-less.

D: What bands have influenced your sound?

MC: It's constantly changing.

AB: We all really like the Velvet Underground a lot.

MC: Velvet Underground is one that will never, ever go away. For me, I like Cass McCombs, John Cale, Kevin Ayers...

JS: You don't want to say it but you kind of have to. The "B word"?

D: Beach Boys?

JS: Beatles.

MC gets up and puts on The Hollies' "Just One Look" on the jukebox.

D: What I like about your band is the variance in each song. It's not just straight-up garage-rock.

AB: That's the thing we really enjoy doing, being able to play different kinds of music. We don't stick to one thing.

JS: It's important to play loud and also play quiet. It's important and challenging if you're playing loud [to also] tone things down. You can hear every little thing and you're more conscious of playing well. You can't hide your mistakes.

D: Describe how you guys wrote "Dying On the Vine." That's an amazing song.

MC: We were at my house and we were just playing guitars. All the stuff we do starts out very basic and simple.

AB: That song is about someone that comes from a dysfunctional background and turns to heroin and prostitution for their means to life. That's what the song is really about.

MC: I came up with the lick and wrote the majority of the words. Alexi put "dying on the vine" in there.

AB: It was one of the first songs we wrote.

MC: It's takes a while for [one of our songs] to become what it is, maybe a week from the initial idea to being finished.

D: What's going on with your new EP?

AB: You can download it right now on Bandcamp for free.

MC: We're releasing it on tape in October through Green Burrito.

JS: We've got another album's worth of material ready to go.

D: I have to ask, where did your band name come from?

MC: (grins) Lack of a better name.

AB: That was the hardest thing for us, thinking of a name that wasn't taken. [The High Drops] was the name we all agreed on.

JS: There were a lot of vetoes.

MC: The name doesn't really have any effect on our music. We don't want to show people we're a certain type of band by our name. We're ambiguous.

D: It sticks in your head.

MC: And we didn't hate it.

PUNK IS GONE GRUNGE IS DEAD LONG LIVE MINT RECORDS

FRESH AT TWENTY: THE ORAL HISTORY OF MINT RECORDS
BY KAITLIN FONTANA

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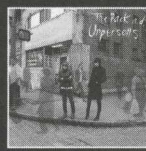
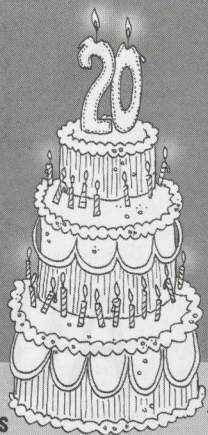


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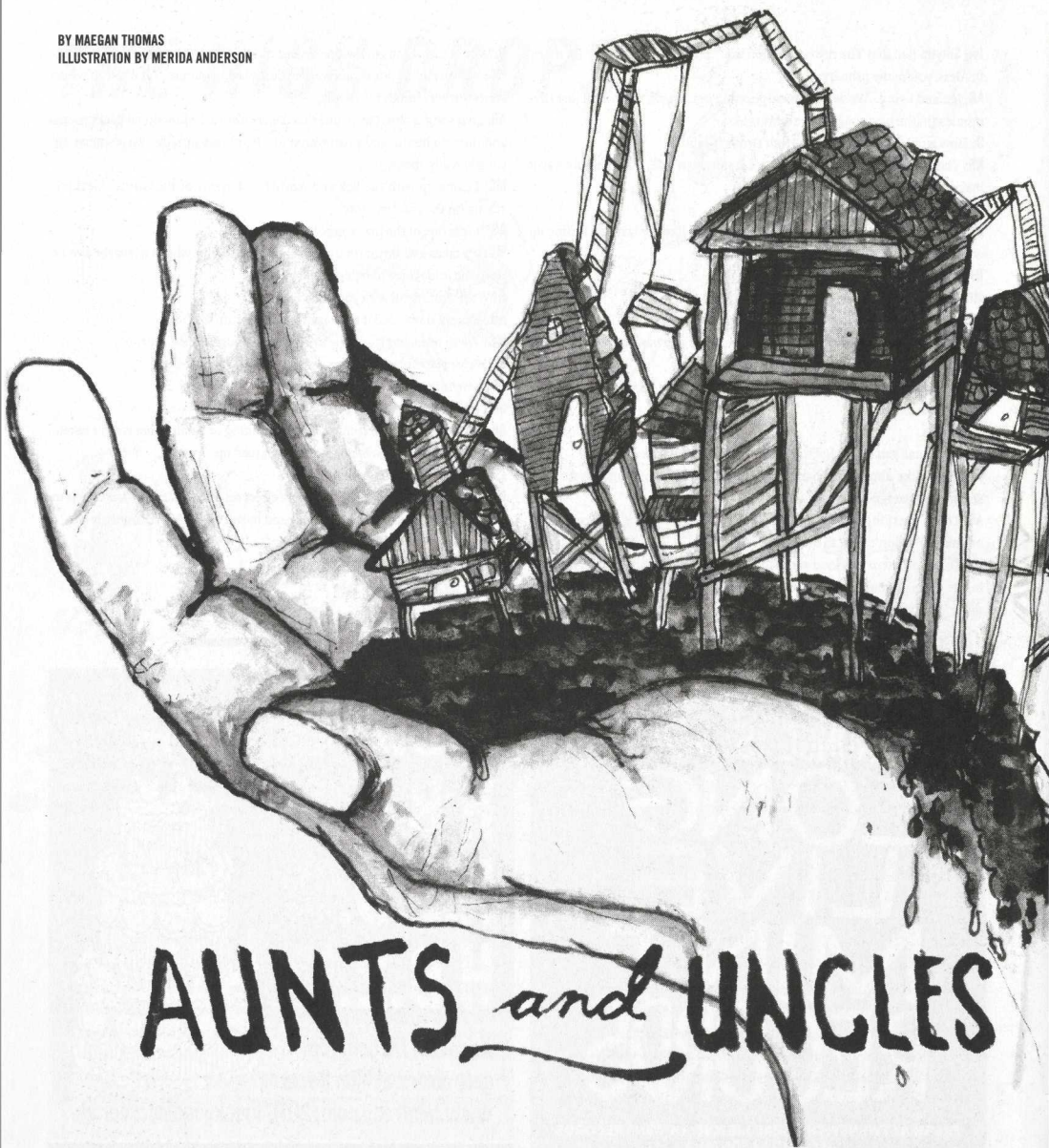
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BY MAEGAN THOMAS
ILLUSTRATION BY MERIDA ANDERSON



AUNTS *and* UNCLES

There is a place where acerbic meets precious, and there lives baroque string-shredding locals Aunts & Uncles. Made up of SSRIs' Joseph Hirabayashi, Adrienne LaBelle (formerly of Barcelona Chair) and Daniel Ruiz (formerly of Like Animals Again), the trio's eponymous debut EP plays like a soundtrack to an Elizabethan dance filled with tweeking courtiers. In general, the release showcases guitarist Hirabayashi's

appealingly caustic vocals, LaBelle's plaintive violin and percussionist Ruiz's sweetly aggressive skins, not to mention his glockenspiel. Closing track "Yet to Relent," meanwhile, cleanses the palette—darker than it's four companion pieces, it features LaBelle on the mic and belies listener expectations with its humble ukulele. Discord caught up with LaBelle and Ruiz over brunch at Rhizome to talk about about the EP, touring and how they view the Vancouver music scene.



“WE’RE TAKING ON FINE MIST— WRITE THAT DOWN.”

—ADRIENNE LABELLE

Discorder: What does this EP say about Aunts & Uncles?

Daniel Ruiz: Ideally, when we started recording, we wanted to do a full album...

Adrienne LaBelle: Yeah, this is the “Side A” of what we were going to release as a full 11-song album. We’ve gone through a bunch of phases. It was supposed to be an acoustic band, or have the capability of doing so. [Daniel’s] kick drum used to be an empty suitcase, so we could get to gigs on the bus. We could be able to just play wherever and that’s totally changed a lot. It’s not that we couldn’t still do it, but we’d have to rearrange things ‘cause we’ve written our songs differently.

Discorder: You guys just got off a grueling tour. Any standout nights?

DR: This guy approached me [after a show at Wunderbar in Edmonton] and [said], “Monday night we have a noise night, wanna play it?” And I was like, “yeah!” Adrienne playing noise? She can do it, Joe can do it, I can do it. Sign us in...[It was at a] super rad venue [Bohemia], super cool people.

AL: I had just bought a delay pedal the day before, so that came in handy for the noise set. I used to do Fake Jazz Wednesdays when I was in [the Barcelona Chair] and did the Cobalt Fake Jazz noise set, so I’m getting back to my roots, my public performance roots. ... It was fun and we’d never really done that before as a group—maybe you’ll hear more wacky noise experiments from us.

Discorder: Awesome. And maybe some dance music? There’s a dearth right now in Vancouver.

AL: There’s Fine Mist. We’re taking on Fine Mist—write that down.

Discorder: You could do a battle of the bands.

AL: We’d go on as Dance & Uncles. There’s one song [of ours]...it has a straight ahead beat and it could turn into a dance, so every now and then Daniel starts playing on the high hat like it’s a dance mix.

Discorder: What’s a fun dance pun for Uncles?

AL: Dance & Funkles?

DR: We’ve done all sorts of pairs – [When Joe and I] played Cafe Deux Soleil with Winterrimts, we were “Uncles.”

Discorder: Do you have some take on what a “Vancouver band” is? When you go outside Vancouver or Canada, what discerns us?

DR: Vancouver has a really broad spectrum. It’s really hard to pick and point what Vancouver bands sound like because there are so many different styles.

AL: It’s less of a sound than an ethic. Most of the bands that we know and play with put things out themselves and put together shows themselves and promote themselves. Like, Safe Amp: [Ryan McCormick] started a non-profit to try and [create] venues because we have so many venues shutting down that we have to do it ourselves. We’re trying to play music, and it’s like...venues are shutting down left and right and we’re trying to work it out any way we can.

Discorder: I was at your 2009 CTR SHINDIG show and now listening to the album, you can tell there has been progression in your sound and presence. Is that something you’ve been working on, or has it come naturally?

DR: Well, both actually. When we go to rehearsal, we have a really good practice method. We’ll practice one segment and make sure it’s something we are all comfortable with, and try to add more detail to it. But at the same time, things just come naturally. We have the idea for a section of song, but [Adrienne will] say “Can I just do this because it’s easier?” and we’ll be, like, “Cool. Yeah, do that.” Then Adrienne can sing something over top.

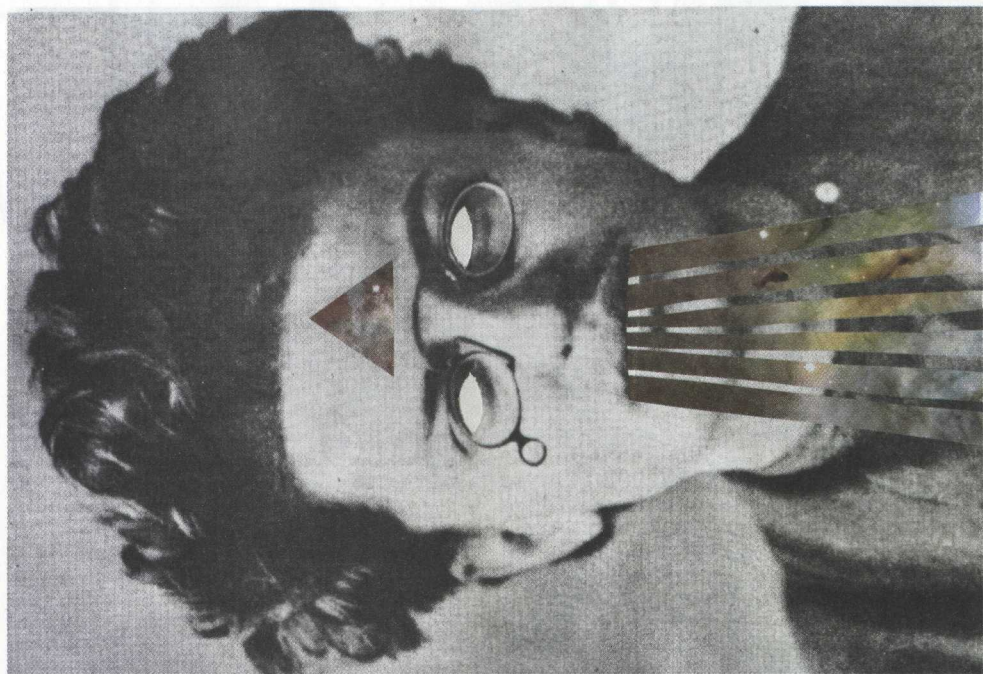
Discorder: Besides more recording, what else is coming up for you guys?

DR: We’re planning a tour in early November, also Western Canada. Maybe another week-long tour. We did three live songs [for local music blog] Tasty Ears; we did three tunes and an interview with them. That should be coming out soon. We were actually thinking about doing a show with Bleating Hearts and Winterrimts.

Discorder: You’ve shared the stage with some amazing bands, from locals Dan Mangan and Ladyhawk to Denmark’s Efterklang. What bands are on your wishlist?

DR: Owen Pallett; He is an inspiration to me. I was listening to him one night and this one riff, I was like, “I gotta do something like that.” It’s there, the orchestration.

AL: I’m small scale. I could say David Bowie or something crazy, but that would be weird. It sounds cheesy but I like the journey. All of a sudden we were playing with Efterklang, this band from Denmark. I’d heard of them but I hadn’t listened to them and I really liked them. Same thing with [Montreal’s] the Luyas. I don’t have dream shows, I like the shows that come together and are amazing and you feel warm and fuzzy. I guess it would be a great time to play with some big band who I have all their albums, but I’m way more stoked on doing great tiny things in tiny pockets.



...the man's face, which is the central focus of the image. The man has dark, curly hair and is wearing glasses. His eyes are looking upwards, and his mouth is open. A large, stylized, multi-colored triangle is superimposed over his forehead, and another large, stylized, multi-colored triangle is superimposed over his mouth. The background is a plain, light color. The overall style is surreal and artistic.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1

Peace, Chris Brokaw, Koban @ Blim
Role Mach, Family Studies & Muthergoose @ Par's Pub
Ketarissa, Blake @ Caffe Montmarre
Thee Ahs, Kidnap Kids, Markus Naslund, and Cascadia @ Zoo Zhop

2

Bent By Elephants, 41st and Home @ the Astoria
Cant @ the Media Club
Kreynshaw @ Fortune Sound Club

3

The Pains of Being Pure at Heart, Big Troubles @ the Blim
Odd Future @ the Pfr Pub
Steve Aoki @ the Pfr Pub

4

GTR Shindig: Sleuth, Weekday Yardsale, Peapatricks @ the Railway Club
Girls, Sonny & the Sunsets, PAPA @ the Blim
Neon Indian, PURITY RING, Com Truise @ Venue

5

Weed, SHPX, Hermit Thrushes, Lazer Zepplin @ zoo zhop
Megafauna, Doug Paisley @ the Electric Owl
Hindi Zahra @ the Media Club

6

Fresh at Twenty: The Oral History of Mint Records
Book Launch Party @ W2
Lisa Hannigan @ the Media Club
Lindsay Bryan, Maurice, 41st and Home, Rococoe @ the Red Room

7

Sex Church, Defektors @ Par's Pub
Student Teacher, Koko, Johnny De Courcy @ Pfrhole
DJ Anjali & the Incredible Kid, Okapi Muzika & Hyenas DJs @ the Electric Owl
AA Bondy @ the Media Club

8

Dum Dum Girls, The Crocodiles, Colleen Green @ the Electric Owl
Karma to Burn, Krang, Aquanaut, Heavy Chains @ the Astoria
Jacuzzi Boys, TV Ghosts & Dead Ghosts @ the Waldorf

15

BA Johnston @ Par's Pub
Chad VanGaelen, Flash Palace @ the Rio
Gang Gang Dance, Prince Rama @ the Blim

14

Babysitter, Hole in my head, Cowards, Inherent Vices @ Lina Lou's
Moonface @ The Waldorf
the Naked and Famous, The Chain Gang of 1974, White Arrows @ The Commodore Ballroom

13

Siskiyou, Christopher Smith & The Beckon Call, Andrew Lee @ the Waldorf
Night Seeker, Monster Truck @ Venue
Danny Michael @ Blim

12

Stephen Malkmus & the Jicks and Ty Segall @ the Blim
Metronomy, New Villager @ the Electric Owl
St. Vincent, Cate Le Bon @ the Commodore

11

GTR Shindig: First Full O'Snacks, The Radii, Tassels @ the Railway Club
The Drums, Veronica Falls, io echo @ Venue
Boris, Tera Melos, Master Musicians of Bukkake @ the Blim

10

The Oh Wells, Armar, Thee Ahs @ the Blim
Mona @ the Electric Owl

22

Tarran the Tailor, Mesamazing, Blackberry Wood, Antiparty, and Hyenas @ the Astoria
Experience Pogo @ Fortune Sound Club
The Current Swell, The Boom Booms @ the Blim

21

Male Bonding @ the Electric Owl
Zeus, Sun Wizard, Daydream Vacation @ the Blim
Root and Branch @ Blim

20

Lightning Dust, Hard Drugs @ The Waldorf
Sidney York, The Belle Game, The Ruffed Feathers @ the Railway Club
The Zolas, The Liptonians, Marla McKeever @ the Electric Owl

19

BeataCue and Database @ the Electric Owl
The Head & the Heart, Thao, and Get Down Stay Down Lemolo @ the Commodore
Tom Morello @ the Vogue

18

GTR Shindig: Honourary MD, Philoceptor, The Goodson @ the Railway Club
Friendly Fires, Theophilus London @ the Commodore
Natsumen, Kchiina, Akai Kouen, Hyacca, SSRIs @ the Blim

17

Frank Turner @ the Blim
October 18

16

Ott @ Red Room
Mason Jennings, The Pines @ the Commodore

29

Nurses and Dominant Legs @ the Blim

28

The Parlotones, Scattered Trees @ The Blim
Skullfish, Stryker, Aeterna, Iron Kingdom @ Funky Winker Beans

27

The Harpoonist and The Axe Murderer @ The Waldorf
Napalm Death, The Golars, Zuckuss, Gross Misconduct @ Rickshaw Theatre

26

Paper Lions, Aardvark Robinson, Good For Grapes @ the Cobalt
Totally Enormous Extinct Dinosaurs @ the Venue

25

GTR Shindig: Matt Paxton, Rec Centre, Fathoms @ Railway Club
SETRKT @ Fortune Sound Club

24

Portishead, Thoughts Form @ the PNE Forum (AA)
The Zolas, The Liptonians @ St. James Community Hall

23

Firewind @ the Rickshaw

30

Judas Priest, Black Label Society, Thin Lizzy @ Rogers Arena

31

Still Corners, Ganglions @ the Media Club

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)			Alternative Radio (Talk)		9
10	Shookshookta (Talk)		Fill In	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In	The Saturday Edge (Roots)	10
11		Ska-T's Scenic Drive						11
12pm	The Rockers Show (Reggae)	Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12pm
1		Parts Unknown (Pop)	What Pink Sounds Like (eclectic)	The Green Majority (Talk)	We All Fall Down (Punk)	Hugo (Eclectic)		1
2			Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof(Talk)	Japanese Musicquest (Talk)			3
4		The Rib (Eclectic)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go	Fill In	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Queer FM (talk)	News 101 (Talk)	Wener's BBQ (Talk)	Arts Report (Talk)	The Barn Burner (Eclectic)	News 101 (Talk)	The Leo Ramirez Show (World)
6			Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)		R.T.R. Disorder			6
7			Flex Your Head (Hardcore)	Sam-squatch (Ecl)	Shameless (Eclectic)	Are You Aware (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)
8	Rhythms (World)	Techno Progressivo	Exploding Head Movies (Cinematic)	Inside Out (Dance)		Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Fill In
9	Bootlegs & B-Sides (Dance/Electronic)							9
10	Transcendence (Dance)	The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/Eclectic)	10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)		Fill In		11
12am	Fill In	Canada Post-Rock (Rock)						12am
1							CiTR Ghost Mix	1
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3								3
4			CiTR Ghost Mix	CiTR Ghost Mix		CiTR Ghost Mix		4
5								5

SUNDAY

CLASSICAL CHOAS

(Classical) 9-10am

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

SHOOKSHOOKTA

(Talk) 10am-12pm

A program targeted to Ethiopian people that encourages education and personal development.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-er-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM QMUNITY (TALK)

(Talk) 5-6pm

Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.

queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including popular music from

the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCECENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

trancecend@

hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.

breakfastwiththebrowns@

hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on The Rib. From new electronic and experimental music to improvised jazz and new

classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S)

6-7:30pm

Lyric Driven, Campfire Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music. Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be. The spotlight swings widely to encompass composers, genres and other categories, but all in the name of discovery and ironclad whimsy.

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Oct. 3: Celebrating the birth of the Chicago saxophone legend Von Freeman. His first major disc: "Doin' It Right Now!" Oct. 10: Another birthday, another legend: "Thelonious Monk and His Quartet at The Newport Jazz Fest. 1959".....newly discovered! Oct. 17: Another side of Charles Mingus who sings and plays piano. Bluesy, funky and dirty: "Oh Yeah!" Oct. 24: Brand new! Sonny Rollins: "Road Shows Volume 2". Oct. 31: It's Halloween!

Drum great Philly Joe Jones and "Blues For Dracula".

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Phone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Folk) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

WHAT PINK SOUNDS LIKE

(eclectic) 1-2pm

Celebrating women in music and media who truly kick ass. The hour features women artists and bands with female musicians. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

GIVE 'EM THE BOOT

(Rollins) 2-3pm

Sample the various flavours of Italian folk music from

north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo della musica etnica italiana.

givetheboot@gmail.com

http://givetheboot.

wordpress.com

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.

http://ubcpf.talk.

wordpress.com

proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Sports) 4:30-5pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

WENER'S BBQ

(Talk) 5-6pm

Join Daryl Wener and the CTR Sports Department as they breakdown everything you need to know about UBC sports.

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inq. Not to be missed! dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm
With a student special, you always get more than what you pay for. Various members of the CTR's student executive sit in and host this blend of music and banter about campus and community news, arts and pop culture. Its random and fun - good 'ol campus radio! Drop ins welcome!

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of feature interviews, charts, concert calendar picks and other exciting morsels! For more info, visit disorder.ca.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.

anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A Kumbaya-free zone since 1997. folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Punk) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(Talk) 3-3:30pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

THE BARN BURNER

(Eclectic) 5-6pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits. We explore Brazilian funk, Japanese breakbeat anthems, the British motown remix scene, Canadian soul and disco that your parents probably made out to and the classics of American soul. Soul in the City's Oker hosts with guests to bring that extra bounce to your step. www.funkmylife.com

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm
CITR has revived it's long-dormant beginner's show

It Ain't Easy Being Green!

With the support of experienced programmers, this show offers fully-trained CITR members, especially students, the opportunity to get their feet wet on the air. Try out a new show idea, share a playlist, read a radio drama. We want you!

HUGO

(Eclectic) 1-2pm

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDDUAR

(Nardduar) 3:30-5pm
Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doot...doot doo! nardduar@nardduar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass driven radio show on air. I play picks from all the bass driven genres like Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, experimental and synth-based music. thevampiresball@gmail.com thevampiresballoncitr.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! steveged3@omac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary. crashnburnradio@yahoo.ca generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticsandwich.net

RANDOPHONIC

(Eclectic) 11pm-1am
Randophonic is best thought of as an intraversal jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance. But it does know good sounds from bad. Randophonic plays the good stuff.

ART PROJECT / MELANIE COLES

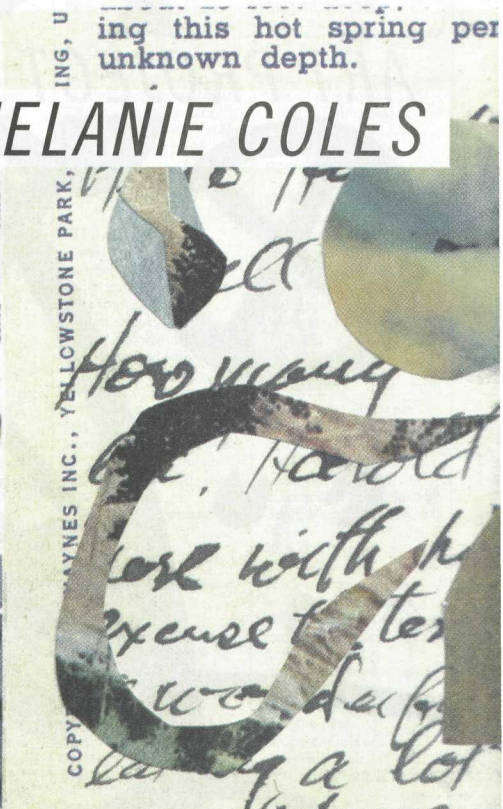


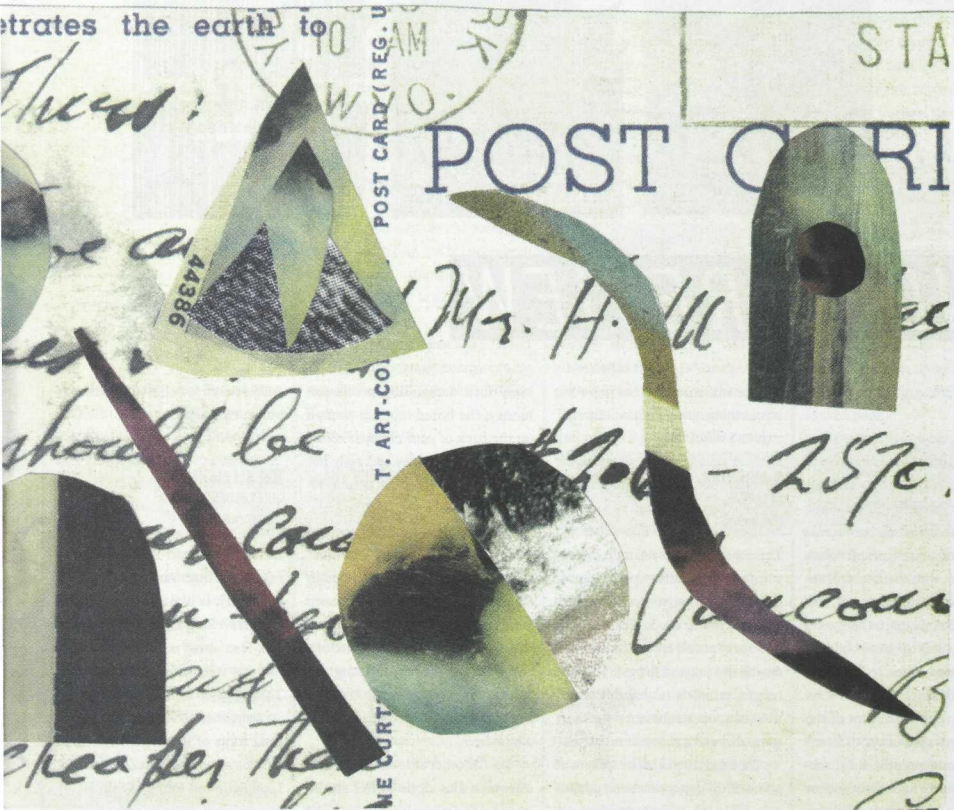
ART PROJECT / MELANIE COLES

MELANIE COLES IS A VANCOUVER BASED ARTIST WORKING IN MEDIUMS FROM EXPERIMENTAL ZINES TO LARGE SCALE PRINTS AND PUBLIC INSTALLATIONS. PRIMARILY WORKING IN COLLAGE, SHE USES ANALOG TECHNOLOGIES TO CREATE ABSTRACTION AND DISTORTION OF FOUND IMAGERY. ENAMOURSED WITH THE MAGIC OF SCALE SHE HAS PRODUCED WORK RANGING FROM AN EXHIBIT OF MINIATURE SCULPTURES TO A 90 SQUARE FOOT XEROX PRINT TO A 1300 SQUARE FOOT PAINTING.

MELANIE-COLES.COM

MELANIECOLES.TUMBLR.COM







UNDER REVIEW

ACRES OF LIONS COLLECTIONS

(Cordova Bay Records)

Acres of Lions, a Victoria based pop-rock unit generating huge buzz across B.C., are back with their second set of melodic sing-along anthems, *Collections*. The follow up to their 2009 debut *Working* sees the band building upon their emo roots. Jeff Kalesnikoff's confident yet sensitive vocals are brought to the forefront of the mix; the guitar work of both Kalesnikoff and Tyson Yerex providing backing to the melodic hooks that anchor each of the songs. "Reaction," the first single from the album, is, to put it in layman's terms, catchy as hell. The gang vocals and snapping fingers, mixed with an energetic and upbeat guitar riff, remind this writer of the Beatles-esque pop stylings of Sloan.

One drawback to the songwriting however is the bleeding heart lyrics, which, to be fair, are essentially characteristic of the entire emo genre. The album insert is filled with lines like "My heart still beats like a drum / When I hear you sing your sorrows / To an empty room" ("Like A Drum"). Despite the sincerity of their delivery, these lyrics are quite cringeworthy.

Regardless, the group has a lot going for them. They clearly have a good ear for infectious, radio-friendly songwriting and, judging the album as a whole, appear determined to win over

new fans. If emo inflected pop-rock is your thing, give *Collections* a listen.

—James Olson

B-MONSTER AT LARGE

(Zeebaholst Records)

There's no need to clean up or presumptuously perfect your sound, certainly not when you're B-Monster. Instead, you're loud, reckless, and into rock 'n' roll for the music (and maybe the sex and drugs). For that reason, *At Large* is an amicable record that just oozes substance—a short romp through a chaotic candyland.

The band have a special aptitude at taking filthy guitar tones and pounding percussion, and creating fantastic tunes reminiscent of the heyday of '70s punk. From "Soft Flesh For The Dungeon Of the Damned" to "Critical Love Condition," *At Large* is a streamlined and well-written cacophony that will cater to even the most disparate tastes with its catchy riffs and sing-along vocals—despite them being hard to decipher at times.

At Large is wicked. It's vulgar, it's simple and awesome.

—Kamil Krawczyk

DIRTY BEACHES/ELA ORLEANS DOUBLE FEATURE (Night People)

Double Feature plays like the soundtrack to a David Lynch movie. On one side you have what sounds like an amphetamine-fueled night ride through a worn-down city. The Yakuza are at

every turn demanding protection money; the bored looking woman on the back of your chopper coolly smokes tailor-mades and rolls her eyes at danger. For some reason, Elvis haunts these parts. *Dirty Beaches'* Alex Zhang Hungtai is the guy behind these odd and bluesy, lo-fi surf tunes that sound as if they were piped in through an old coffee tin half-buried in the backyard. The six songs on this section of *Double Feature* are bits that didn't make it onto Hungtai's recently released full-length *Badlands*, but they work just as well as a mini-album here.

On the other side of the record, a woman sits alone in her studio playing sad piano dirges into the night. Regret and hope fill the air, mingling with a waft of bad incense meant to cover up the ever-present smell of weed. Streamers and plastic cups half-filled with red wine cover every available surface, remnants of a masquerade party from the night before. For some reason, Nico's ghost haunts her room. This is Brooklyn's Ela Orleans. Blending neo-folk and beach baroque, Orleans' songs are richer in sound than *Dirty Beaches*, but go hand-in-hand with Hungtai's distant strumming and dangerous ghost-Elvis snarl. Both sound like movie soundtracks. At first, the music was difficult to get my head around but after a few turns it began to sink in, kind of like watching a foreign art film and learning the language as it unfolds.

Double Feature is definitely a different but worthy experience.

—Nathan Pike

JON ALLAN HENRY QUIET BLUES

(Independent)

Listening to *Quiet Blues*, the debut full-length from Vancouver's Jon Allan Henry, is like taking a trip in a time-travelling DeLorean to a '60s folk-fest: most of his songs sound like they were written by Bob Dylan. This is a good thing.

Quiet Blues is steeped in the Americana roots of folk-legends like the aforementioned Robert Zimmerman, Lead Belly and Johnny Cash. Henry fingerpicks his way through an album of sparse, woe-filled tunes that leave you feeling wistful for days gone by.

Quiet Blues features nine lean tracks, each one relying on Henry's skillful guitar work and sharp voice. He keeps things interesting by mixing guitar styles, alternating between traditional folk melodies and heavy finger-picking riffs. If you're out of a job, you'll find a kindred spirit in Henry, who mines the depths of being unemployed for inspiration. On "Coming Around," he sings about needing to be used for a greater purpose ("Oh, I'm not just a fixture on your shelf / To be taken down or used up by yourself").

On "Ghosts," Henry strums a tight little riff that wouldn't be out of place on Music From Big Pink. His voice is high and throaty, reminiscent of Kris-

tian Matsson from the **Tallest Man On Earth**. At times his voice cracks, pushing his register while trying to keep it full. He uses it to great effect on "Ghosts," bringing life to the lyrics ("Now she's trotting on edges / Of his winter pain / Her tears blur the starlight / Where he's gazing again") through pained inflections. He stresses his voice while the guitar melody clops along, reinforcing the horse imagery.

Ultimately, *Quiet Blues* is the encapsulation of an emerging songwriter who is finding his footing as he seeks to blaze his own path.

—Cail Judy

PHILOCRAPTOR THE DEEPEST V (Independent)

Local trio Philocraptor are showing a new, more rhythmic side of their garage-rock selves on their new EP, *The Deepest V*. The first track, "Hey Champion," is driven by an intricate beat from drummer Phil Jette, allowing the band's two guitarists—Justin Penney and Steve Mann—to take a breather. This works surprisingly well for a band that's known for being more brash than balanced.

The new three-song EP can be downloaded for free from their Bandcamp site. Actually, "EP" might be a bit of a misnomer, as the release has has only one new song ("Hey Champion") paired with a remaster of the previously-released track "PYT" and a remix of "Hey Champion" by locals

Oh No! Yoko. The remix's dance-floor beat and cut-up vocals make it sound like a whole new song, however.

The only really troubling part of the new dance-rock sound is the lack of bass. Of course they can do without the instrument—**Japandroids** and the **Black Keys**, for example, have done just fine without it, but both those bands fill the bass frequency with a huge guitar sound. Philocraptor don't really do that, and it's never been more noticeable than now.

The lead track is easily worth the price of admission, so head over to their site and have a listen. And if you like it, their onstage energy can be experienced at CTR's SHiNDiG on October 18.

—Jeremy Stothers

SHAKY SNAKES GLOWING (Independent)

Shaky Snakes, aka Ian Johnston, is Vancouver's newest chillwaver. He spent a decent chunk of the summer crafting washed-out electronic music from his apartment. He's now put the feeling of those sunny days and warm nights into music just in time for the autumn rain.

The five-song *Glowing* EP—his first release—opens slowly with "Ozone Exciter," which is like what **Boards of Canada** might sound like if they were high on opiates. Gradually, it gets more exciting. It peaks twice with "Hold On To Yr Rock N Roll," a spacious dance song that moves exceptionally well, inviting the listener to move with it. The second peak is closing track "Seventeen," which features a catchy hook and a tight rhythm. Overall, he'd fit nicely on a concert bill with fellow local **Teen Daze**.

What Johnston does best is play with space—the less is more approach—and his songs benefit from long rests between melodic hooks. Every beat, every word, every keyboard stroke has space around it. Nothing fights for the listener's attention, so the listening experience is quite relaxing. Actually, it's almost too relaxing; around the third time listening through the EP I started nodding off...

but it was a nice feeling.

This EP has a good mix of restraint and rhythm, especially considering it is Johnston's first. It's available on Shaky Snakes' Bandcamp website on a pay-what-you-want basis. Thanks to Shaky Snakes, we can keep that summer feeling going while the leaves are changing.

—Jeremy Stothers

THE STRUGGLERS ASTRA PER ASPERA (Independent)

The Latin phrase "Astra Per Aspera" loosely translates into "through adversity to the stars" or the more gritty "from the mud to the stars." This bold and determined acclamation makes a great title for a collection of punk songs by a lot as tenacious as Vancouver's **The Strugglers**. The ancient mantra is aggressive yet hopeful, much like **The Strugglers'** music. And it should be noted, it seems there is more than likely an intellectual at work here too, making reference to Herman Hesse's *Beneath the Wheel*, where the phrase is used by the Headmaster to demean the main character's dedication to music.

Astra Per Aspera is punk rock at it's finest. The eleven tracks offered up mirror the set list **The Strugglers** have been busily blasting out all over town the past few months. To some, the group's music may sound typical and unoriginal, but a refined ear can easily deduce what sets **The Strugglers** apart from the masses.

Along with the eight originals on *Astra Per Aspera*, however, there are three carefully chosen covers: the **Misfits'** "Horror Business," **Bad Brains'** "Pay To Cum" and **Blitz's** "New Age."

Originals like "Anthem" and "Leaf Blower," meanwhile, merge their obvious influences to create their own distinct sound, placing themselves at the intersection of classic English street punk and original North American hardcore. The result is fast and furious, with songs playing out both aggressive and fun.

Despite the bookish title, **The Strugglers** completely lack pretense. They are a group of friends playing

music and having a good time, in the process drawing the audience to the party. *Astra Per Aspera* is like a contra-band roman candle shoved into the mud, sending vibrant balls of fire and lighting up the East Van sky.

—Mark Paulhus

SUNNY POMPEII BREAKFAST OF CHAMPIGNONS (Independent)

Though still a budding young band, the cheekily titled *Breakfast of Champignons* EP represents the first 18 months or so of Sunny Pompeii's dynasty. As it stands, the Vancouver quartet have been ripening graciously into the sunny climes of psychedelia-soaked pop.

The five songs on *Champignons* share a rather radiant disposition that sparkles with a relaxed and laid-back pop affection that fans of the **High Llamas** or the **Sea and Cake** could easily approximate and appreciate. Amiable and nostalgic mini-anthems like "The Death of Death" bring a bucolic glow to neo-psych classics like layered vocals, gliding guitars and uplifting orchestral embellishments.

"Who Knows Who Knows" advances more **ELO**-style searching in the warm atmospheric waters of art rock. "6 & 5" wanders off in chamber pop directions with an indie rock proclivity that would well suit the **Elephant 6** roster most favourably. In fact, "Feeled" has an inescapable **Olivia Tremor Control** air to it, with it's jazzy guitar variations and lo-fi lay.

As an introduction to their musical mettle, this EP is a brief and breezy batter that's sweet in most of the right places. It's an easy and rewarding listen, one that is smooth, earnest and unpretentious. It doesn't come across as overly elaborate or snippy (which can't be said for some **E6** artists who share a comparable sound) but it does appear a little anaemic in places ("Spacey B" sounds like a by-the-numbers **Sam Prekop** B-side). All told, *Breakfast of Champignons* is one meal that shouldn't be skipped over. It might even become a dietary staple.

—Shane Scott-Travis

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FRANKINFEST

September 3 / Nathan Pike's Place

Every year, Nathan Pike pours his heart and soul into a day-long musical festival known as Franklinfest. Named after the street his home faces and held in his front yard, the event offered up a series of sounds that echoed throughout industrial East Van.

The Gentle Infidels didn't let the relentless sun slow their fierce and energetic prog-folk performance. Guitarist Edwin Bond usually comes packing ten to twelve instruments in different tunings, but the day's shorter set required only a "stripped-down" four—but each was used to great effect, with the group turning traditional folk into a mathy and complicated sound. The Gentle Infidels didn't need pedals or amplifiers to capture the crowd's attention.

The Hunnies, playing their second show ever, served up '60s all-girl pop laced with the kind of nectar that permeates floral wallpaper and retro lampshades. While the band still needs a lot of practice before being a cohesive musical project, their feel-

good songs still found a way to set the perfect mood as the sun fell in front of them. The only disappointing part of their performance was learning that their bassist was married.

"Work our day jobs, then rock 'n' roll all night!" I might be paraphrasing, but this is definitely the prevailing and defining attitude of the Belushis. While their passionate, all-about-the-music performance might come across as cheesy as performed by a younger crew, the Belushis have had a long time to hone their trade, and it showed. If you can cite Spinal Tap as an influence, their set went was cranked as close to eleven as possible, with insane guitar solos zooming across the yard and frontman/bassist Ferdy Belland pointing menacingly into the crowd.

The Creaking Planks were perhaps the most perfect fit for the day's festivities—baroque, zany and just a little silly, the jug band of the damned thoroughly impressed with their performance. Those unfamiliar with the Creaking Planks were gleefully surprised to absorb set-standard covers

of Britney Spears and Nine Inch Nails.

Vincent Parker made sure that I wouldn't refer to him as a DJ in my review—and to his credit, not a single record was touched or scratched in the ensuing electronica set that capped the evening. "Electronic Maestro" was the preferred term, and it fits—Parker sculpted incredibly organic tunes that implemented other instruments than his laptop and some digital toys. People dance maniacally behind him until his last encore wound down. Even as the PA was packed up and tired feet made their way home, there was a steady and heavy clamouring for more, more, more. Maybe next year.

—Fraser Dobbs

BORN GOLD / BLOOD DIAMONDS / TEEN DAZE

September 4 / The Electric Owl

I can think of few better ways to say goodbye to a sweet summer than with a sweaty, Sunday night dance party. Lucky for me, the tantalizing triple threat of Born Gold, Blood Diamonds and Teen Daze at the Electric Owl was more than willing to oblige.

By the time I arrived, Teen Daze was already neck deep into his signature hazy club thumpers, providing a lucid atmosphere to the venue. Unfortunately, the place was neither crowded nor drunk enough to effectively capitalize upon the prime soundtrack being supplied and all of the good tunes were mostly put to waste.

Thankfully, by the time Blood Diamonds took over, the crowd was approaching a satisfying level of sloshedness and the one-man band acted like a beacon, drawing cautious hipster moths towards the flame. Though his stage presence wasn't that captivating, the constant stream of dance beats flowing into the audience provided reason enough for nearly everybody to indulge in a little bit of their own fancy footwork. Blood Diamonds had been the one name on the bill that I wasn't familiar with, but by the time he wrapped up his set I was left greedy for more.

At last, the main course of Born Gold was served, with the Edmonton trio storming the stage clad in the kind of shiny silver short shorts

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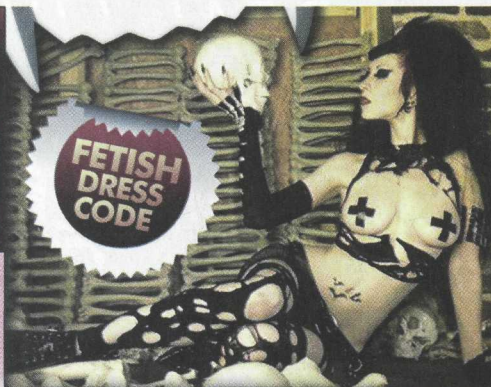
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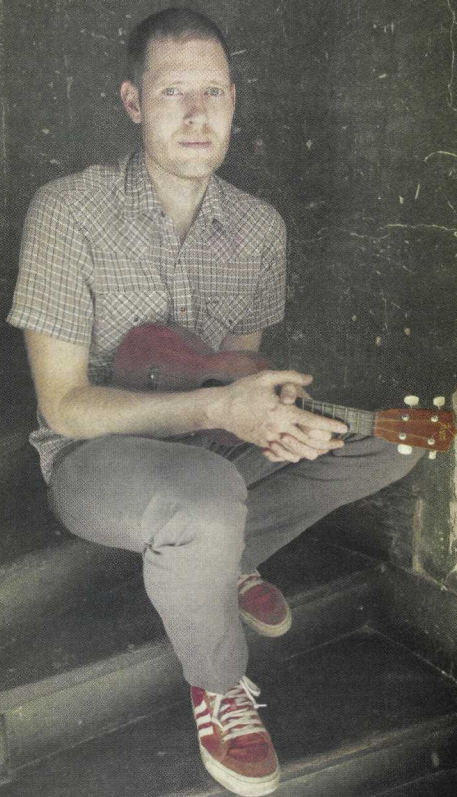
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that an astronaut booty dancer would wear. Without hesitation, the crowd was immediately immersed into a realm of hypnotizing lights and chaotic sounds. The real fun began when "Lawn Knives" started up. Everyone, as if an unspoken understanding existed, instantly started to jump and flail. The theatrics were once again brought up a notch during the follow-up "Wombstone," which included two members simultaneously clashing snow shovels to match the beat of the song. The traditionally popular "Boring Horror" came in hot pursuit.

Before going any further, Born Gold's Cecil Frena let the crowd know that the next song would be the last of the evening. Apparently the band has made a habit of performing only brief setlists and I felt a tinge of resentment at how rapidly the last six songs had flown by. Fortunately, Frena is a dirty liar and the mayhem continued past the previously provided expiration date.

"Alabaster Bodyworlds," a fresh number off the soon-to-be-released *Bodysongs*, was the first of their pair of encore tracks. To mark the occasion, one of the members began feeding a blue camping tarp into the crowd, causing everyone to immediately start whipping it around like it were a parachute. The picture perfect Pixie's cover of "Where Is My Mind" acted as the climax to what could only be described as "an experience." The slick layer of sweat that coated my body as I emerged from the Electric Owl was a vivid reminder of just how incredible the last forty minutes had been. My only complaint is that Born Gold didn't play until the end of time.

—Jacory Gibb

PS I LOVE YOU / BALKANS / PHILOCAPTOR

September 8 / The Electric Owl

Early on, Paul Saulnier of PS I Love You skulked around the Electric Owl with his head hung low, his eyes occasionally glancing at the bleakly seated attendees during openers Philocaptor's set. A stream of sudsy orbs emitted from a Hello Kitty bubble machine that sat onstage during the band's confusingly high-energy/low impact

gig. One member, a George Michael look-alike, flailed around as though fire ants flooded the stage during the trio's squelchy set. Focusing on piercing, overly repetitive guitar riffs and boy-band harmonies, Philocaptor couldn't quite get it together.

Atlanta, GA-based outfit Balkans proved to be an effing gem. I don't know if the stand-offish crowd was in a stupor or still recovering from the opening act, but there was surprisingly little visible reaction to this thoroughly solid set. The foursome, meanwhile, delivered a summer-rock set of dreamy vocals and dynamic drumming. Bassist Woody Shortridge furled over his instrument while vocalist/guitarist Frankie Broyles wailed passionately. No attitude, no guf, just super catchy, vaguely punkish, hate-to-have-missed-it splendour. Their tune "Troubled and Done" was especially noteworthy.

A small clique jostled from their seats to stand up front for PS I Love You, whose singer/guitarist Saulnier brandished an impressive double-neck guitar and a fine haircut. The duo started up slowly, with much ethereality, but gradually they built up momentum. And volume. Crushingly loud, Saulnier's six-string drowned out all but the most piercing vocal yelps, even overpowering drummer Benjamin Nelson's all-business percussive work.

After a few ear-slaughtering numbers, the sound guy reluctantly and apologetically requested Saulnier turn down his guitar. A bit miffed perhaps, the musician obliged as a favour to the club. Soon enough, though, he was wowing the audience again with his fast and fancy hammer-ons, his tongue stabbing outwards in concentration like a kindergarten connecting-the-dots. Nelson thrashed on with decidedly less emotion. Once audible, Saulnier's unique vocals came through with heartbreaking vulnerability, and veered with wonder and helplessness—an interesting and effective juxtaposition with the crunch and rumble of PS I Love You's fast and nasty riffs.

Nearing the end of the night, PS

I Love You tossed the dog its bone, blazing through their single "Face-love," and then got the hell off the stage. Reappearing moments later to play a noisy encore, the Kingston, ON band left a couple audience members brimming with danced-out satisfaction and everyone else with a big old ringing in their ears.

—Cali Travis

NEW FORMS FESTIVAL: DAY ONE

September 9 / The Waldorf

This weekend of September 9-11 saw the impressive transformation of East Hastings' Waldorf Hotel into a thriving horde of electronic music and arts as the city's daring experimental music institution, New Forms Festival, entered its 11th year.

Any passerby should have been immediately tipped off by the light displays projected on the facades of the hotel as well as on the warehouse across the street. With the lights playing with the geometry of the buildings outside, I was welcomed into a very unusual experience.

The subaqueous, eerie soundscapes of local emerging producer Filip Gorecki subtly flowed in through the nebulous, faux-celestially lit tiki bar, beginning the night's sonic trip through ambience. While the crowds were still assembling, a dozen bystanders stood entranced by the echo and whisper-laden sounds in the bar's semi-circular space. The room eventually gave way to the travelling sounds of Vancouver synth-artist Joshua Stevenson, playing under the moniker Magnetizing, whose deep gothic flavours were masterfully crafted through his analogue equipment.

The ambient treat in the tiki bar was just a warm-up though. As the synthscales under the bar's starry dome were winding down, local experimental artists Resorts took to the stage in the cabaret downstairs. Through their innovative use of wind instruments and samples, the trio concocted a deeply flowing mix of minimal house beats that kept the crowd in subdued but perpetual motion.

Then things got dirty, as Jeremy "Ayro" Ellis brought out an array of

infectious hip-hop beats cut and re-cut through his masterful use of twin samplers. The Detroit-representing prodigy lightheartedly contrasted his sharp communication through electronics with his soulful attempts at singing. By this point resisting dancing was not an option.

Meanwhile, back upstairs, the richly layered sounds of L.A. producer TAKE, aka Sweatson Klank, were constructing and deconstructing themselves, fusing influences ranging from jazz to dubstep and beyond, all driven by hip-hop beats that kept the restaurant-turned-dance floor wildly bouncing.

As the time started moving into the early a.m.'s, a smiling Irishman by the name of Mike Slott charged the restaurant stage with a cosmic synthesis of very loosely hip-hop based dance beats, while downstairs, NY-based DJs Justin Carter and Eamon Harkin, notorious for their parties as Mister Saturday Night, spun a kicking set of deep-house drawing from the schools of Chicago and New York. Their streaming, four-on-the-floor beats kept the room alive until the lights were turned on.

With at least five hours of unstoppable sounds and rhythms being played, and with the perpetual knowledge that so much was happening in other rooms just steps away, I felt like I couldn't keep up with all that the festival had to offer. It was definitely exhausting. Frankly, there wasn't enough of me to take in all that New Forms had to offer in one night, but the sensory overload I did get was enough to bring me back the next night. It left me very excited about the future of the festival.

—Christian Voveris

NEW FORMS FESTIVAL: DAY TWO

September 10 / The Waldorf

I've always felt people who think Vancouver is intrinsically boring are unresourceful chachis who are much more comfortable shopping at Metrotown and clubbing on the Granville strip than, well, doing genuinely interesting things. Still, it is odd that a city that started out as a seedy saloon town

has such retrograde liquor laws. Unfortunately, that's meant that in recent history, dynamic off-the-grid venues have had to fly under City Hall's radar until ultimately being shut down by the police. Enter the renovated Waldorf Hotel, the crown jewel of the emerging Hastings-Sunrise nexus (also including the Perch, El Barrio, and the Princeton Pub, among others). The Waldorf contains several interconnected bars and a restaurant, all of which were opened up to host the New Forms Festival. This meant that at any given time on this particular Saturday night, there were three or four different performances going on. It was impossible to catch every act, but I did try.

Teen Daze's cosmic, atmospheric tracks were mesmerizing, albeit underappreciated by the still gathering crowd. Flash Palace's textured soundscapes sent ripples across the dancefloor (beautiful tracks like "Seventy Lives" can be heard on their Bandcamp page). Chicago DJ Andres Ordenez, aka Specter's, poppy house music, meanwhile, would have fit in much better at some terrible Granville Street night club that I would never go to.

While the Makeover combined super fun, '80s rhythmic sensibility with dancey, fine-tuned turntablism, ravey Ottawa crew A Tribe Called Red was too boring for a supposedly cutting-edge event like New Forms. Marcellus Pittman played some even more boring acid house, or some such genre of music that belongs under the used Kleenex at the bottom of the dustbin of music history.

Local virtuosic spunk-poppers MT-40 closed the house down with a sonorous wall of melodic synth punk that got the few of us who were still hanging around at 3 am hopping around euphorically. Despite the energetic closing set, overall Saturday night was a mixed bag.

It's worth mentioning that the second floor of the hotel housed a fascinating art exhibit curated by Instant Coffee's Jen Papanano. The highlight was undoubtedly a hotel room documenting Scott Kildall and Nathaniel

Stern's performance art "Wikipedia art" page on Wikipedia. Check out <http://wikipediaart.org/> for details. —Dan Adleman

THE OH WELLS / CREAKING PLANKS

September 11 / AGRO Café

Had you been a tourist down on Granville Island earlier this month, you may have noticed quite a bit of activity as part of the 2011 Vancouver International Fringe Festival. Maybe you accidentally found yourself taking in one of the many fine performances around the Island, or talking to one of the many volunteers who would have happily guided you towards something cool. Or perhaps you found yourself getting silently hammered at the AGRO Café Fringe bar as self-proclaimed "jug band of the damned" Creaking Planks tore through their usual assortment of crazy cover songs and oddly rousing originals.

Driven by the menacing Blackbeard Squeezebox, the usually 8-10 member outfit pared themselves down to five for this performance. The whittled-down group of folk-freaks still got a few folks up onto their fancy dancing feet, though, injecting charm into the audience's hearts via accordion-laced interpretations of modern songs played in an old timey way. Think "Insane in the Brain" with an old school oompa edge. Their always popular take on Nine Inch Nails' "Closer" will have you wanting to hug like a teddy bear instead of fucking like an animal. Regular staples of the Fringe, Creaking Planks are a not-to-miss experience and seemingly with each gig, their gang of fleet-footed fans grows larger.

I was going to bike home after the Planks' performance, but I'd heard that a fun group called the Oh Wells were about to play next. I'm sure glad that I stuck around, because I discovered a new favourite local band. From White Rock, BC and headed by pianist Sarah Jickling, the Oh Wells are indie pop with the edges extra-softened by adorably strong hooks. Under a lovely canopy of trees, the Oh Wells delivered round after round of

cheerily awkward love songs that referenced Harry Potter, playing outside, averting eyes and shameless gushing. Well, maybe the gushing was my own, but it was well-intentioned and not without good reason. With a first place SHINDiG win under their belt from last year and a top 20 spot on this year's PEAK Performance Project, it's clear that there is something to their songs that we can all relate to. I'd say the perfect evening was made better on the post-gig bike ride home remembering of Jickling's "Go out go out go out go outsiiiiide" ringing between my ears.

—Nathan Pike

SUUNS / VALLEYS

September 23 / The Media Club

The air was charged in the cozy-cool compass of the Media Club for this double-bill of Montreal-based performers playing Vancouver as part of the Olio Festival.

Nicely though perhaps nervously lighting the way for the eventide was Valleys, an airy pubescent three-piece with noisy shoegaze predilections. At best, their set fleetingly captured or strove for Kevin Shields summits, their occasional breathy boy/girl vocals and swirling sounds making like My Bloody Valentine. Alas, their shyness marred their show. With their backs frequently to the crowd and their faces hidden under their hair, it was difficult to be engaged by their facile fooling around.

When Suuns (pronounced "soons") shirked to the stage it was clear they owned the room. With an undeniable reptilian dazzle, frontman Ben Shemie controlled the crowd amidst heaps of visual flash and sonic flair. A pell mell faux-Krautrock pastiche, Suuns issued abiding evidence of worshipping at the altar of Neu! and Can inside a hypnotic and spacey prog rock stencil.

The slow build up on choice cuts like "Up Past the Nursery" and "Arena" masterfully detailed how the rise and release of tension—via thrown together dissonance, rhythmic changes, echoes and sonic reverberations—can creep feverishly into

their songs, haunting them like garish ghosts. Shemie outdid the band's eeriness, adding a sinister personage as he whispered and cooed into the mic, his languid movements aping insect and sometimes alien theatrics.

Standout songs (and there were many) included detached and anxious anthems "Sweet Nothing" and "Gaze." It was at peaks such as this where it might be easy, I imagine, for a strange band with an oddly spelled moniker to be too clever for their own good. But there is, however, a fervency and a sexy glow to Suuns' cleverness and skills—like finding love in the back seat of a souped up and kitted-out T-bird. Suuns sizzle.

—Shane Scott-Travis

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G(L)ORY DAYS

ONCE AROUND

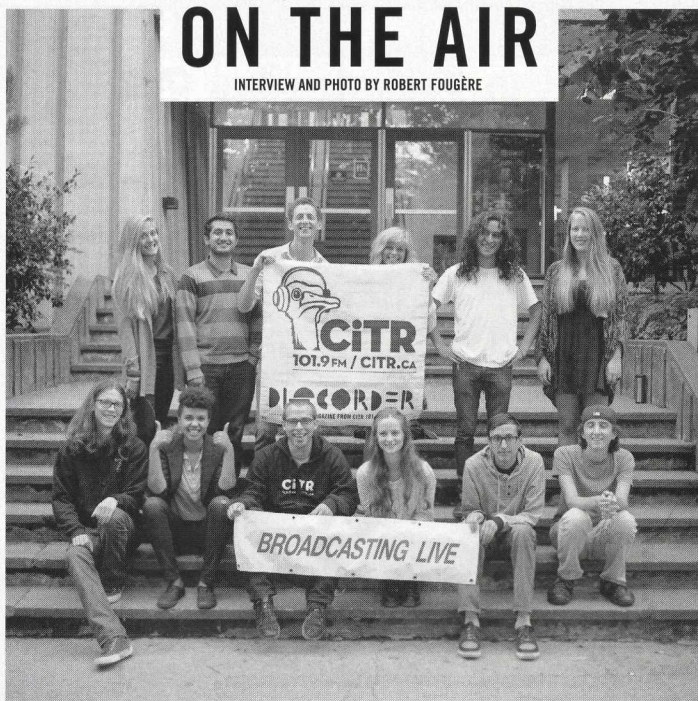
NAME _____

NOV 4: THE BILTMORE PRESENTS - THE LEMONHEADS WITH THE SHINING TWINS
NOV 5: THE BILTMORE PRESENTS - SHONEN KNIFE
NOV 10: TIMBRE PRESENTS: YUKON BLONDE WITH THE PAINT MOVEMENT
NOV 12: TIMBRE PRESENTS: WILD FLAG
NOV 19: THE BILTMORE PRESENTS: OHBJOU WITH SNOWBLINK AND THE BELLE GAME
NOV 24: LIVE NATION PRESENTS: IMAGINARY CITIES
DEC 6: JESSE SYKES AND TE SWEET HEREAFTER W/ THE HIGHWAY KIND & LOW HUMS

Biltmore
CABARET

ON THE AIR

INTERVIEW AND PHOTO BY ROBERT FOUGÈRE



IT AIN'T EASY BEING GREEN & THE STUDENT SPECIAL

CiTR has a long and decorated history of providing savvy listeners refuge from commercial radio. The station has been broadcasting from the sacred heart of UBC's Student Union Building since 1969. Over the decades, music has changed and people have come and gone, but the station's mandate has remained the same: CiTR is a student-run, community-supported organization. Grace

McRae-Okine is the current president of CiTR's volunteer-run student executive and one of the rotating voices of two new student exec-hosted CiTR shows, *It Ain't Easy Being Green* and *The Student Special*, designed to increase student involvement and minimize the time it takes for new volunteers to get on the air.

Discorder: How many episodes of *The Student Special* have aired so far?

Grace: It's been running for about two months. It's about eight or ten [episodes] in. It's still pretty fresh. It just got a name.

D: What sort of music gets played on the show?

G: There's a definite focus on [what's] local or new.

D: If you had to choose, what would you say is your all-time favourite album?

G: It would be Prince's *Purple Rain*, because the first time I saw the movie my mind [was] blown and my heart was stolen.

D: Of the rotating cast of student executives that host the shows, has there been a best host or guest so far?

G: My personal vote for best host would be [CiTR Sponsorship Coordinator and Business Manager] Hugo Noriega. If you count the number of times he says rad or awesome...it's positively infectious. It definitely makes me smile when he's on-air.

D: What's been the most memorable on-air moment so far?

G: I think all the memorable moments are when voices will show up [on-air] as kids walk into the room. It's like listening to us meet up and hang out in a room for an hour.

D: What does the future hold for the *Student Special* and *It's Not Easy Being Green*?

G: The future holds so much. They're supposed to be ever-evolving shows. The executive comes and goes and there will always be fresh new people at the station. Hopefully every time you listen it changes a little bit. Five years from now I hope it's totally different and we have a totally different executive and lots of brand new kids trying to get on-air. That'd be nice.

D: What is the wait time for getting your own show these days?

G: I'd say you could get your own show within a month of training to getting your demo in and getting some feedback. You could be filling-in as soon as you finish your training, which takes a week. It's quick and easy.

The Student Special Hour airs Wednesdays from 11:30 a.m.-1 p.m., while *It Ain't Easy Being Green* airs Friday from 12-1 p.m.

// CiTR 101.9 FM CHARTS

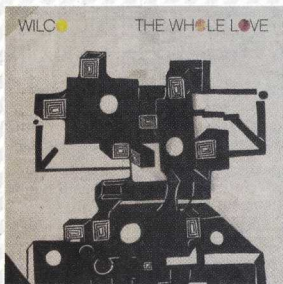
STRICTLY THE DOPEST HITZ OF SEPTEMBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Myths*+	<i>Myths</i>	Independent	26	Brilliant Colors	<i>Again and Again</i>	Slumberland
2	Aunts & Uncles*+	<i>Aunts & Uncles</i>	Independent	27	Doomestvan*+	<i>Songs In The Key Of Death</i>	Independent
3	Eleanor Friedberger	<i>Last Summer</i>	Merge	28	Fruit Bats	<i>Tripper</i>	Sub Pop
4	41st & Home*+	<i>Raised by Wolves</i>	Independent	29	Milk Maid	<i>Yucca</i>	Fat Cat
5	Apollo Ghosts*+	<i>Money Has No Heart</i>	Geographing	30	R.E.M.	<i>Lifes Rich Pageant (reissue)</i>	Capitol/I.R.S.
6	B-Lines*+	<i>B-Lines</i>	Nominal	31	Various*+	<i>CiTR Pop Alliance</i>	Mint/CiTR 101.9 FM
7	Library Voices*	<i>Summer Of Lust</i>	Nevado	32	Battles	<i>Gloss Drop</i>	Warp
8	Austra*	<i>Feel It Break</i>	Paper Bag	33	Needles/Pins*+	<i>"Drop It" b/w "Kali-fornia Korner"</i>	Scumbuzz
9	Sun Wizard*+	<i>Positively 4th Avenue</i>	Light Organ Records	34	Las Kellies	<i>Kellies</i>	Fire
10	Wooden Shjips	<i>West</i>	Thrill Jockey	35	Chad VanGalen*	<i>Diaper Island</i>	Flemish Eye
11	Babysitter*+	<i>Tape IV</i>	Independent	36	April Verch*	<i>That's How We Run</i>	Slab Town
12	Safety Show*+	<i>O'burro!</i>	Independent	37	The High Drops*+	<i>The High Drops</i>	Independent
13	Weed*+	<i>"With Drug" b/w "Eighty"</i>	Cruisin' USA	38	Tim Gerwing	<i>Chikatetsu</i>	Independent
14	Gillian Welch	<i>The Harrow and the Harvest</i>	Acony	39	Synthcake*+	<i>Musicophilia</i>	Independent
15	The Pack A.D.*+	<i>Unpersons</i>	Mint	40	Koban*+	<i>Koban EP</i>	The Broadway To Boundary
16	Dog Day*	<i>Deformer</i>	FunDog	41	3 Inches Of Blood*+	<i>Anthems For The Victorious</i>	Century Media
17	Peace*+	<i>My Face</i>	Pop Echo	42	Basketball*+	<i>Maw</i>	The Broadway To Boundary
18	Aim Low*	<i>Foulards EP</i>	Independent	43	Whitehorse*	<i>Whitehorse</i>	Six Shooter
19	Arctic Monkeys*	<i>Suck It And See</i>	Domino	44	Louise Burns*+	<i>Mellow Drama</i>	Light Organ Records
20	Love Cuts*+	<i>Love Cuts</i>	Nominal	45	Grace Jones	<i>Hurricane</i>	Pias
21	Indian Wars*+	<i>Walk Around The Park</i>	Bachelor	46	Neil Young*	<i>International Harvesters: A Treasure</i>	Reprise
22	Brian Eno and Rick Holland	<i>Drums Between the Bells</i>	Warp	47	The Men	<i>Leave Home</i>	Sacred Bones
23	Matt Masters*	<i>All-Western Winners</i>	Saved By Vinyl	48	Thurston Moore	<i>Suicide Notes for Acoustic Guitar</i>	Carbon
24	The Jolts*+	<i>8%</i>	Sudden Death	49	Girls	<i>Father, Son, Holy Ghost</i>	True Panther
25	Various*+	<i>Nite Prison</i>	Independent	50	Wild Flag	<i>Wild Flag</i>	Merge

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those with a plus (+) are Vancouver based. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. We can tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

GET READY FOR THE SOGGY SOUNDS!

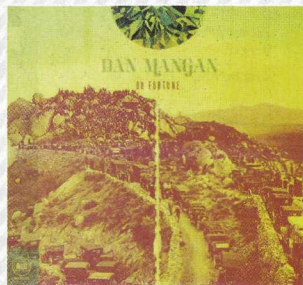
If you are in a funk or singing the blues,
we have indie rock for your rainy October!



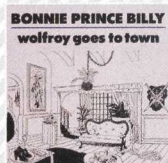
WILCO - THE WHOLE LOVE CD/DXL CD/LP



FEIST - METALS CD/LP



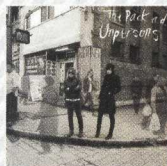
DAN MANGAN - OH FORTUNE CD/LP



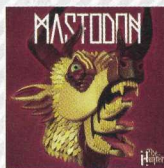
BONNIE PRINCE BILLY
WOLFROY GOES TO TOWN CD/LP



DUM DUM GIRLS
ONLY IN DREAMS CD/LP



THE PACK A.D.
UNPERSONS CD/LP



MASTODON
THE HUNTER CD/LP



ZOLA JESUS
CONATUS CD



REAL ESTATE
DAYS CD/LP



CLOUDSPLITTER
S/T CD



DJ SHADOW
THE LESS YOU KNOW, THE BETTER CD/LP



CROOKED FINGERS
BREAKS IN THE ARMOR CD/LP

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Thurs and Fri	10:30 - 9:00
Sat	9:30 - 6:30
Sun	12:00 - 6:00